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NEW YORK, SEPTEMBER 15, 1938

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MYRA HESS

Pianist

Will Be in America for Her Fifteenth Season on November 1

DR. JOSEF HOFMANN,
director of the Curtis Institute of Music, who appeared as soloist at the Stadium Concerts, New York, and at Robin Hood Dell, Philadelphia, spent his vacation at his summer home in Maine. His son Edward is shown with him.

ESTELLE LIEBLING
(rear right) with Miriam Harned, and two of Miss Liebling's artist pupils, Lila Mae Flynn (left) and Grace Panvini (center) at the camp of Mrs. Raymond Bear (seated in chair) in the Pocono Mountains.

(BELOW)
MARCEL HUBERT,
French cellist, with his sister Yvonne, pianist, at Laval des Rapides, Quebec. M. Hubert gives a New York recital before beginning his fall tour.

(LEFT)
ELEANOR BERGER,
contralto, in the swimming pool of friends at Columbia, Mo.

MARJORIE LAWRENCE,
Metropolitan Opera soprano, vacationing in France, exercises daily on her bicycle.

(BELOW)
RICHARD CROOKS,
Metropolitan Opera tenor, right, and Vice Admiral Adolphus Andrews, commander of the U. S. Scouting Force, aboard the U.S.S. Indianapolis. Now at his summer camp in New Brunswick, Can., Mr. Crooks is preparing for this season's tour during which he makes his second visit to Australia.

VLADO KOLITSCH
plays native music for Talpas, Hungarian shepherd dog, owned by his pupil Alexander Harsanyi, at the latter's country home, Monsey, N. Y. Mr. Harsanyi opens his season at Town Hall, New York, before appearing in Pittsburgh and Philadelphia.

(BELOW)
CHARLES HAUBIEL and ETHEL GLENN HIER,
American composers, at the MacDowell Colony, Peterborough, N. H.

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MUSICAL COURIER

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First Festival at Lucerne Aided by Toscanini Glamor

Noted Musicians in Maestro's Orchestra — Ansermet, Mengelberg, Busch and Walter Also Conduct

By RAOUL PITZER

LUCERNE.—The climax of the International Music Festival came when Toscanini directed a program in the grounds of Triebschen, famed for its Wagner associations, and especially dear to Americans for the memory of Minnie Hauk, who lived there during the last years of her life. An amphitheater with seats for five hundred was constructed in the gardens behind the old villa.

Just as the sun began to cast long shadows on the lake, and the excited crowds of music lovers, musicians, and members of many diplomatic corps had taken places in the audience, Toscanini mounted the podium and opened the program dedicated to the memory of Richard Wagner. In addition to the prelude to Meistersinger and Beethoven's second symphony, the *pièce de résistance* was the Siegfried Idyll, which Wagner composed at Triebschen sixty-eight years ago. Needless to say, the entire seance was a flawless exhibition, and due to general demand, the program was repeated two days later in the same setting.

An interesting feature of the event was the presence in the orchestra of such artists as Adolph Busch (concertmaster) and members of the Busch Quartet, Fritz Hirt, Alphonse Brun, Enrico Polo (Toscanini's brother-in-law), Stefi Geyer, and Joachim Röntgen.

ARTISTIC ABUNDANCE

Preceding the Toscanini concert, several other musical events took place during late July and in August. At the Kursaal, Ernest Ansermet, at the head of the local orchestra, opened the festival with a list of Haydn, Ravel, Franck, Stravinsky, with Alfred Cortot soloist in the Schumann concerto. Dusolina Giannini, accompanied at the piano by Michel Raucheisen, gave a welcome song recital of arias by Handel, Mozart, Puccini, Lieder by Strauss, and Italian folk songs. Under Gilbert Gravina, the Kursaal Orchestra presented works by Beethoven, Weber, Wagner, and soloist Emmanuel Feuermann, who won salvos of applause for his smooth performance of Dvorak's cello concerto. Rosina Torri, lyric soprano from La Scala, also scored as soloist with the Kursaal Orchestra under Docloux.

CHAMBER AND ORCHESTRAL MUSIC

Adolph Busch, violinist, and Rudolf Serkin, pianist, joined forces in a list of sonatas by Bach, Beethoven, Brahms, and Schubert. The Kursaal Orchestra was also directed by Fritz Busch, assisted by Adolph Busch, violinist, in an all-Beethoven program. Bruno Walter gave the concert following Toscanini's appearances, reading in his inimitable way, a list of Weber, Wagner, and Schubert. Willem Mengelberg closed the highly successful festival weeks with a program of Mendelssohn, Schubert, and Brahms.

Music for the Masses Given By Fascist Regime in Italy

Mussolini Joins Outdoor Audience of 20,000 to Hear Opera—Performances Staged at Historic Sites

By DOROTHY NEVILE LEES

FLORENCE.—Further developments of the genial idea of bringing music to the masses are concerts for the harvesters held in an atmosphere of joy and sunshine on threshing floors and rickyards, amid the golden sheaves and cornstacks. Orchestras and choral groups have been commandeered for these events, and find a new and exhilarating experience in performing for these rural folks who assemble with a well nigh devotional eagerness for an experience (to many entirely novel) eagerly anticipated, appreciated, and preserved as a cherished memory. Music for all, not for a few privileged classes, and the best for all, is one aim of the Fascist regime.

As striking evidence, Mussolini invited Roman workers unable to leave the city for the national holiday, to the closing operatic performance (Puccini's Turandot) at the Baths of Caracalla, the Duce taking his place among the vast audience of 20,000, sharing in and adding to their delight. Thus, while vast audiences of 10,000, 20,000, even 30,000 at a time are thronging the auditoriums of Milano, Venice, Verona, Rome, Naples, Viareggio, Bologna and other places too numerous to mention, thousands of workers gather for concerts organized in their own surroundings, many counting music and art as an essential and vital part of the fabric of their lives.

OPERATIC ADDENDA

The lovely little hill town of San Gimignano, intact in its mediaeval dignity and architecture, held its open-air opera season, drawing hosts of auditors from the neighboring towns and countryside. The works given included Gioconda, Pagliacci, and Giuseppe Pietri's new lyric drama Maristella. The stage was built in the immense thirteenth century archway of the Palazzo del Podesta. The austere Piazza Maggiore, surrounded by ancient buildings and towers rising four-square against the starlit sky, served as auditorium. Music could hardly be heard in a more noble and unique setting, since no town more than San Gimignano has retained its mediaeval character, due to the decree of the Government making it a national monument, thus safeguarding this unrivalled example of thirteenth-century town.

The season (now an annual event) was a success, due in part to the excellent interpreters: Iris Corradetti, Sara Ungaro, Jole Jacchia, Palmira Vitali-Marini, Renato Gigli, Aurelio Marcato, Marchi, Cecchi, and Santarelli and Mulé, conductors.

VERONA ARENA STAGES NABUCCO

Twenty-five years ago the resources of the Arena of Verona were tested as a theatre for the masses with performances of Aida, and since then many thousands have applauded performances in this great Roman structure. The four productions of the 1938 season were Verdi's youthful work Nabucco, Puccini's Bohême, Donizetti's Favorita, and Wagner's Tannhäuser, with a company of artists including Ebe Stignani, Mafalda Favero, Tancredi Pasero, Giuseppe Lugo, and Giovanni Malipiero. Conductors were Franco Capuana and Serge Failoni.

London Promenade Hearers Neglect Haydn and Mozart

Lambert's Horoscope Wins Praise—Benjamin Britten Plays His New Piano Concerto

By HUGH LIVERSIDGE

LONDON.—The Promenade Concerts are now in full swing, if one may be permitted to apply the sinister term "swing" to these classical revivalist meetings.

The first half of the second concert was devoted to Wagner, in which Parry Jones, tenor, excelled with his dramatic singing of Tannhäuser's Narration. The second part was remarkable for the first performance of Constant Lambert's five movement symphonic suite Horoscope, which, unlike much ballet music, is able to stand on its own merits without stage action. The dance of the Followers of Leo displayed great vigor; Sarabande for the Followers of Virgo was notable for tender expression; the Valse for the Gemini proved highly original; Bacchanale evidenced riotous merriment, the suite concluding with an impressive invocation. Lambert conducted his work with precision and efficiency, qualities not always found in composers who when compelled to mount the rostrum, often remind one of sheep led to the slaughter.

CLASSIC INDIFFERENCE

As a general rule the Promenade audiences do not support the Mozart-Haydn nights so well as those devoted to other composers. The orchestra dealt faithfully with Haydn's Farewell Symphony. Disappointment was expressed by some that in the last movement the players did not leave their seats, bidding farewell, in accordance with Haydn's original intentions. Arthur Caterall, violinist, scored in Mozart's A major concerto, being particularly successful in the poetic second movement. Mozart's Symphony No. 39, in which the orchestra captured the restless, striving spirit of the work, and Eugene Goossens' oboe concerto, skillfully played by Leon Goossens, concluded the program.

(*Continued on page* 8)

Toch Piano Quintet In Coast Premiere

Flagstad's Appearance in Orchestral Program Feature in San Francisco—Edwin McArthur Conducts

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—A somewhat unexpected recital by Kirsten Flagstad on the artist's return from Australia, was the principal music event of August in this community. The great Wagnerian singer gave an all-Wagner program with an orchestra directed by Edwin McArthur. It was, as is everything Flagstad does in this town, an overwhelming success, and, I suspect will be repeated elsewhere.

The summer's astonishing feast of chamber music concluded during August with some important novelties. The Pro Arte Quartet gave the community its first hearing of the charming quartet entitled The Wind in the Willows by Randall Thompson, who last year joined the faculty of the University of California. The Roth Quartet and Ernst Toch joined forces for the world premiere of Toch's piano quintet, commissioned by Elizabeth Sprague Coolidge, a work of great power and eloquence, and a splendid addition to the "Coolidge repertoire." A concert of unusual chamber music involving the colossal abilities of the able harpist, Marcel Grandjany, and a delightful open air serenade devoted, Salzburg-fashion, to Mozart concluded the Roth sojourn.

FEDERAL PROJECT CONCERTS

The Federal Music Project gave some important symphony concerts, at one of which, directed by Leslie Hodge, the first symphony of Shostakovitch was given its first local hearing, and Olinda Murphy appeared as soloist in the A major violin concerto of Mozart. Antonia Brico introduced the fourth symphony of Bruckner and directed the accompaniment to the Liszt E flat concerto as played by her distinguished teacher, Sigismond Stojowski. Miss Brico also inaugurated a new series of Federal Symphony Orchestra concerts in the Civic Auditorium, whose 10,000 seats are being made available at ten cents each.

Another important, unusual and worthwhile Federal Project activity carried forward during the month is the series of intimate productions of little known operas directed by Erich Weiler, who gave what was said to be the first local offering of Rossini's Il Signor Bruschino.

San Francisco ordinarily does not hear many open air concerts in the summer or at any other time, because of its proverbial fog. But the Sigmund Stern Grove has proved during August to possess a delightful open air concert hall in an inspiringly beautiful setting of huge eucalyptus trees. Most of the concerts, attended by thousands, were light and popular; they were given mainly by Federal Music Project choruses and dance groups; one, however, was presented by a small orchestra of the San Francisco Symphony Orchestra men under Robert Pollak.

A new venture, Associated Concert Artists, began a series of concerts on a cooperative basis with artistically successful recitals by Radiana Pazmor and by a group of instrumentalists composed of Mary Pasmore, Frances Wiener, Lev Shorr and Herman Reinberg.

SCENE FROM THE COUNTRY PHILOSOPHER, opera by Baldassare Galuppi, as restored in Venice. Left to right, Inez Alfani Tellini, Vincenzo Bettoni, Passarotti, Margherita Carosio, Angelo Parigi, Liana Cortini and Salvatore Baccaloni. Below, a romantic episode from the Galuppi work, with Margherita Carosio as Eugenia, and Angelo Parigi as Don Rinaldo. (Photos by Giacomelli.)

Ancient Galuppi Operetta Done Al Fresco in Venice

Charming Music Set to Humorous Goldoni Story in Novel Restoration

VENICE.—A fascinating production of Galuppi's operetta, The Country Philosopher, based on a comedy by Goldoni, was given in the eighteenth century gardens of the Rezzonico Palace on the Grand Canal. Created at Venice in 1754, this favorite comedy in its exquisite, melodious musical setting by Baldassare Galuppi, is one of the delightful features of the Venetian open-air musical season. The performances are under the auspices of the Fenice Organization, conducted by Mario Rossi, and done by some of Italy's most prominent singers.

The story, a typical eighteenth century romantic intrigue plot, deals with the joys and sorrows of six people in love, or bent on matrimony. The mature Don Tritemio (Salvatore Baccolini) loves his serving maid Lesbina (Inea Alfani Tellini). Before he marries, he attempts to espouse his lovely daughter Eugenia (Margherita Corosio) to a rich country philospher, Nardo (Vincenzo Bettoni). Eugenia, however, loves Don Rinaldo (Angelo Parigi), and through Lesbina's clever intrigues, all is happily adjusted, and the country philosopher marries Don Tritemio's beautiful niece (Lina Cortini). The dialogue, replete with humor and piquant situations, is punctuated here and there with dainty, stylized dances, making some of the eighteenth century canvases seem to live again. The exquisite costumes were by Titana Rota. STELLA SAXTON.

Toronto Promenades Enter Last Span

Reginald Stewart and Frank Simon Conduct—Soloists Include Charlotte Symons, Mischa Mischakoff, Jeanne Dusseau, Anna Kaskas and James Melton

TORONTO, CAN.—The Promenade Symphony Orchestra concert of August 4 featured a guest-conductor, Dr. Frank Simon, who despite his unfamiliarity with the personnel of the orchestra, gained nevertheless a warm welcome and created a favorable impression. Works of Goldmark, Rimsky-Korsakoff, Tschaikowsky, Svendsen's Paris Carnival, and Coates' London Suite were the well selected symphonic program, but two soloists were also featured. That fine pianist, Alberto Guerrero, played the Grieg concerto in A minor, with exquisite finish and expressiveness, and Maurice Solway, a violinist endowed with sensitive temperament and very highly developed ability, gave two movements of the Wieniawski concerto in D minor, with dignity and poetry, beautifully accompanied in later numbers by Simeon Joyce.

CHARLOTTE SYMONS APPEARS

On the following week a large audience welcomed back the orchestra's regular conductor, Reginald Stewart, who gave a superb performance of the Beethoven fifth symphony, the Peer Gynt Suite and other *genre* pieces, including the impressive Benedictus of MacKenzie. The soloist was Charlotte Symons, popular Metropolitan soprano, who sang the Faust Jewel Song, and later a varied group, with such success that she had to contribute several encores. She was accompanied by the flawless Gwendolyn Williams.

DUSSEAU AND MISCHAKOFF SHARE BILL

On August 18, two fine soloists appeared: Mischa Mischakoff, a violinist of outstanding talent, although it seemed that his major selection, the rarely heard Mozart concerto in G major, was not the ideal subject for his type of interpretation. But even in this, and in a later group (Leo Barkin accompanying nobly), he displayed many scintillating attributes that won him fervent applause. Equally effective was the single offering of the other soloist, Jeanne Dusseau, who sang the Pace, pace aria from Forza del Destino in heroic manner, and displaying the lovely quality of her soprano voice in its artistic finish and sincerity. An animated Bartered Bride Overture, a delightful Bach Suite, and the rousing Tschaikowsky Marche Slave were the orchestral items.

ANNA KASKAS SINGS

The Rosamunde Overture opened the next week's concert well, Mr. Stewart then conducting the Beethoven first symphony with all his usual insight and control. Then appeared Anna Kaskas, a contralto possessing art and a beautiful voice, who sang the hackneyed Don Fatale aria with effectiveness. Two movements of the Scheherazade Suite in which the concertmaster, Harold Sumberg, voiced the *obbligati* appealingly, ended the first half of the program. Miss Kaskas was later impressive in songs by Arensky, Head, Glinka and Mrs. Beach, with Gwendolyn Williams supporting her admirably. The Swan of Tuonela, Ries' vertiginous Moto Perpetuo and an excerpt from de Falla's Vida Breve under Mr. Stewart's baton made a rich conclusion.

MELTON HAILED BY THRONG

A huge audience, next to record attendance since these concerts began five years ago, came to hear James Melton when he appeared as soloist on the following Thursday, giving tenor operatic airs as well as a group of characteristic songs in his own inimitable, informal and winning manner. His reception was an ovation, his encores were many, Leo Barkin accompanying him much to his and every one else's liking. The symphonic numbers were admirably chosen, not only for their intrinsic merit but also as foils to the soloist. Mr. Stewart had to repeat the Liszt Rhapsody.

The master class conducted by Evlyn Howard-Jones, comprising nine sessions in Eaton Auditorium, drew a large attendance. B. P.

Grace Moore to Make Motion Picture Version of Louise

Grace Moore, Metropolitan Opera soprano, now at her summer home in Mougins, in the south of France, is expected to start work today (September 15) on the motion picture of Louise, being produced at the Paramount Studios in Joinville, near Paris. Gustav Charpentier, with whom she studied the role as a student, is personally to supervise the work. Georges Thill is expected to sing the tenor role. The filming has necessitated postponing Miss Moore's performances in Louise with the Chicago and Metropolitan Opera companies until January.

London Promenade Concerts Thronged

(Continued from page 7)

I cannot see that a recent Bach concert will encourage candidates for initiation into the mysteries of the Cantor. Sir Henry Wood and the orchestra seemed to take more pains to present J. S. B. as a stodgy unimaginative than as the great mystic and musical artificer. The wonderful structure of the first and fifth Brandenburg concertos was not revealed. Despite the addition of Ethel Bartlett and Rae Robertson, duo-pianists, in the concerto (No. 2) in C, the rhythm lacked elasticity and the phrases were not always finely pointed. Noel Eadie, soprano, provided the happiest moments in her singing of Cantata No. 82, Slumber Now, Weary Eyelids.

MIXED STYLES

The next musical huddle opened with Elgar's charming Introduction and Allegro for string quartet and orchestra, the charm on this occasion being wholly Elgar's. Moerdn's G minor symphony was played with real insight, the warmth of orchestral color so abundantly found in this work being well to the fore. Mary Bonin was the able soloist in Bloch's Psalm 114, and Benno Moiseiwitsch, pianist, gave a brilliant reading of Rachmaninoff's Rhapsody on a Paganini Theme.

"Beethoven, thou art mighty yet" is a paraphrase which summed up the audience's feelings at the session devoted to the musical Titan. Sir Henry Wood and the BBC Orchestra gave a remarkably fresh reading of the fifth symphony. Mary Jarred, contralto, sang Creation's Hymn and In questa tomba, and Lance Dossor, pianist, made an elegant polished affair of the first piano concerto.

Benjamin Britten's playing of the first hearing of his piano concerto was interesting. The music is brilliant, but while the work has much worth, the composer has chosen to be satirical in many passages, thus making it difficult to know when he is in earnest. At one time in the proceedings Britten labored away at the piano but was completely overwhelmed by his heavy orchestral scoring. The concerto is pungent and stimulating, but lacks dignity. The same evening Elisabeth Schumann gave a truly beautiful reading of Schubert's The Shepherd on the Rocks. Amongst other pieces, Sir Henry Wood and the orchestra did Rossini's overture to The Barber of Seville, and Dvorak's symphony in G.

Sam A. Lewisohn to Continue Late Father's Aid to Stadium

Sam A. Lewisohn, only son of the late Adolph Lewisohn, philanthropist, and for many years honorary chairman of the Stadium Concerts, New York, will take the place of his father as patron of these programs, it was announced by Mrs. Charles S. Guggenheimer, chairman. He has been treasurer for several years. Mrs. Guggenheimer stated that Mr. Lewisohn is to make the concert series a memorial to his father.

Carl Fischer, Inc., Opens Midtown Branch

Carl Fischer, Inc., on September 7 opened a new midtown retail store at 119 West Fifty-seventh Street, for the sale of music by all publishers. The stock in the store amounts to 16,000 copies of various music publications. This branch of the well-known publishing house, located on Cooper Square, New York City, is in charge of Joseph Martin Priaulx, dean of American music men, N. F. Munson and a staff of assistants.

MUSICAL CHAT IN BAYREUTH

DUSOLINA GIANNINI,

Metropolitan Opera soprano, third from right, converses with Conductor Franz von Hoesslin, center, during an intermission of Götterdämmerung at the Festival. After a motor tour of Switzerland, she resumes her opera and concert engagements, sailing for the United States on October 13.

Welsh National Festival Evokes Musical Fervor

Annual Gathering of Bards Includes Performance of Bach Mass by Eisteddfod Choir, London Philharmonic Orchestra and Soloists —Josephine Forsyth's Lord's Prayer on Program

CARDIFF, WALES.—The National Eisteddfod opened amid scenes of national enthusiasm, for this event, to the Welsh, is a symbolism of national unity and devout expression of patriotic fervor, with Welshmen coming to the festival not only from remote parts of Wales, but from far corners of the earth.

Following the opening ceremonies and brass band competition, the second choral competition was held at which, among other works, George Dyson's Songs of Praise and Cyril Jenkins' Spring were given. Shakespeare's Macbeth was staged at night in Welsh at the Prince of Wales Theatre. Written in English and dealing with Scotland, it needed only Irish music for the entire British Isles to be represented.

FORSYTH WORK HEARD

On Tuesday, the first Gorsedd took place in the Cardiff Castle grounds, followed by the church and chapel choir competition at which the only American composition used by the contestants was Josephine Forsyth's setting of the Lord's Prayer in an arrangement for mixed chorus by Edwin Arthur Kraft.

The work was beautifully presented by the choruses, all disclosing sensitive appreciation of the American composer's purpose in writing the setting. Miss Forsyth, who was present, was given an ovation and called to the platform, where she was greeted by the Earl of Plymouth, the principal speaker, and gave a brief address.

CROWNING OF THE BARD

The competition was won by the Siloam Chapel, Swansea, under the direction of H. Miles. The adjudicators comprised eight eminent British musicians, and Charles D. Dawe and Bryceson Treharne, Americans, who were acclaimed. Later the Bard was crowned amidst scenes of pageantry and splendor. In the evening the Eisteddfod Choir and London Philharmonic Orchestra gave Bach's B minor Mass, with soloists Elsie Suddaby (soprano), Parry Jones (tenor) and William Parsons (bass).

Unemployed men opened Wednesday's proceedings with a glee for male voices, followed by the chief choral competition. In the evening the four winning choirs gave Brahms' Requiem under Sir Hugh Allen.

On Thursday, the second meeting of the Gorsedd was held, followed by the string orchestra competition, glee for foreign Welsh male choirs, chairing of the Bard, and welcome to overseas visitors. Evening festivities were Haydn's Creation and Vaughan Williams' Sea Symphony, with soloists Noel Eadie, Francis Russel, and Watcyn Watcyns.

Friday was devoted to children, juvenile choirs under twelve and not over fourteen showing their paces in Children's Action Songs and various other works. Irene Scharrer was soloist in the Schumann piano concerto with the London Philharmonic Orchestra in the evening. Te Deum by J. Morgan Lloyd; Orchestral Variations by Grace Williams; the first performance of The Banshee, choral work by Bryceson Treharne, and Concert Rondo by Hubert Davies were also heard.

Saturday's events opened with a full orchestral concert, assisted by Welsh Women's Institute Choirs making a fine showing. In the afternoon the principal male choirs were heard again, and in the evening a miscellaneous concert was given. HUGH LIVERSIDGE.

Oregon Composers' Society to Form Library of American Scores

Through the efforts of Governor Martin of Oregon and the Society of Oregon Composers, an arrangement has been made with the new State Library to set aside certain space for housing and cataloguing American composers' scores, so that they may be preserved and examined by anyone interested. They cannot be taken out of the library without the direct order of the owner. American composers and their heirs who have such scores in their possession are invited to write to E. Bruce Knowlton, president of the society, at 408 Fine Arts Building, Portland, Ore., for complete information.

Fortune Gallo Signs Chorus Contract with AGMA

The American Guild of Musical Artists, Inc., has signed a contract with Fortune Gallo, impresario, covering the chorus of the San Carlo Opera Company. Only AGMA members may be engaged as choristers under the agreement which provides also minimum hours and working conditions and supplements a contract, already signed, providing for solo singers, stage directors and the ballet.

The agreement replaces that between the company and the Grand Opera Choral Alliance, said by AGMA to have been expelled from the Associated Actors and Artists of America. Leo Fischer, executive secretary of AGMA, announced that a complete contract has been signed with the San Francisco Opera Company, leaving only the Chicago City Opera Company unsigned. Agreements have been made with AGMA that following completion of the GOCA contracts, it is stated, the Metropolitan Opera Company, the Cincinnati Summer Grand Opera Company and the Hippodrome Opera Company, will sign choristers' contracts.

Cincinnati Names Music Committee for New York World's Fair

CINCINNATI, O.—Mrs. Jerome M. Sturm has been appointed chairman of the Cincinnati Music Committee for the New York World's Fair. Serving with her will be Mayor James G. Stewart, Louis F. Schlueter, William F. Wiley, Ruth Harrison and Mrs. W. Horace Schmidlapp. Plans are being made for Cincinnati to be represented at the World's Fair by its Symphony Orchestra and the May Festival Chorus.

Mrs. Katherine Trendler announces that, with the opening of the eighth season of her Westwood Conservatory of Music, she is offering Cincinnati's first complete radio school, equipped with R.C.A. public address system and recording.

Betty McMahill, president of the Terrace Park Music Club, is opening a voice and piano studio in Green Hills for the coming season. She has sung in several engagements in the eastern states during the spring and will be heard in concert here again. M. D.

Vienna Choir Boys' Conductor Here on Flying Visit

Victor Gomboz, conductor of the Vienna Choir Boys, arrived in New York on the SS. Europa on August 29 and left on September 5 on the SS. Columbus after conferring with the management of the group. The choir comes to New York on October 12 to inaugurate its seventh tour of the United States.

Lily Pons Making Fall Concert Tour

Lily Pons, Metropolitan Opera soprano, had to add concerts to her Rio de Janeiro series. Following a brief vacation at her Connecticut home, she opens her fall tour in Atlanta, Ga., and then appears in Birmingham, Ala., Beaumont, Tex., Denton, Tex., and Tulsa, Okla.

Flagstad Sails

Kirsten Flagstad, Metropolitan Opera soprano, sailed for Norway on the SS. Stavangerfjord, from New York on September 3. Her husband, Henry Johansen, who accompanied her on her recent Australian tour, sailed with her. Mme. Flagstad appears in Paris on October 13, following a vacation in Norway.

Auditions for Dessoff Choirs, October 3

The Dessoff Choirs of New York (Paul Boepple, conductor), resume activities on October 5 for the 1938-39 season. The Adesdi Chorus meets in the morning at 10:30 o'clock and the A Cappella Singers in the evening at 7:30. Auditions for both choruses will be held on Monday, October 3, from 4:30 to 6:30 o'clock. Further information as to these auditions may be had from Mrs. Eugene A. Molyneaux, 9 East Fifty-ninth Street, New York, it is announced.

Krueger Resuming Kansas City Baton

Municipal Orchestral Concerts with Resident Soloists Feature of Summer—Negro Musicians Convene

KANSAS CITY, MO.—Karl Krueger has stated definitely that, regardless of the critical condition of Mrs. Krueger, ill in Los Angeles, he will fulfill obligations as conductor of the Kansas City Philharmonic Orchestra.

The Municipal Orchestra concerts at Swope Park under Sol Bobrov, talented young conductor, have been well attended. Public interest has been aroused to the extent a permanent outdoor stadium may be built in the near future. The orchestral fare (classical throughout) has included portions of Dvorak, Schubert and Tschaikowsky symphonies, works by Liszt, Strauss, Ravel, Wagner, Sibelius, Victor Herbert, Smetana, Meyerbeer, Thomas, Bizet, von Weber and Rossini. Some of Kansas City's talented young musicians have appeared as soloists through August and local compositions have been featured.

LOCAL SOLOISTS APPEAR

Mary Jane Bruce, nineteen year-old pianist, winner of an Artur Schnabel Scholarship, revealed remarkably fine interpretative gifts in a glowing account of the Mendelssohn Capriccio Brillant (op. 22) on the August 21-24 programs and the orchestra was in excellent accord. Clair de lune (Debussy), C sharp minor waltz (Chopin), Goossen's Marionette Show and Andante Spianato and Polonaise (Chopin) completed her portion of the two programs.

David Sarser, seventeen-year-old violinist, winner of a Juilliard scholarship, proved himself to be an accurate and interesting executant in Hejre-Kati (Hubay), Meditation from Thais (Massenet) and Hora Staccato (Dinicu-Heifetz). The orchestra under Bobrov supported him ably in both programs August 14 and 17. He received ovational applause and repeated the Dinicu-Heifetz item.

Dorothy Enslen, gifted soprano, gave an excellent account of the Jewel Song from Faust and Only a Rose August 7-10. And on August 28-31 James Mack, robust tenor won plaudits with Celeste Aida, Ah! Moon of My Delight (Lehmann) and One Alone from The Desert Song. Numbers by local composers featured were Festival March (George Simpson), *gallop* from Ballet Perkeo (Julius Osiier), Estrellita (modern orchestral arrangement by Kenneth Wright, violinist of the Philharmonic Orchestra) and minuet for orchestra (Dale Hartman).

The Kansas City Municipal Band under Ben H. Kendrick has been playing in the various parks all summer. Community singing has been a feature. Robert Lyons served as soloist.

Blackburn's Municipal Negro Band has regaled large audiences nightly this summer at Fifteenth and the Paseo.

ARTISTS' NIGHT CONCERT

Louise Burge, contralto of New York, and Nicholas Gerren, violinist, presented a creditable Artists' Night concert on August 26 for the N. A. N. M. in their nineteenth annual convention at the Municipal Music Hall. Miss Burge's rich contralto enhanced by interesting histrionic gifts was effective in a Saint-Saëns aria, Brahms and Strauss songs and Negro Spirituals. Warmly received, she responded with two encores. Nocturne (Kruikoff), Berceuse (Zsoit) and the first movement of concerto in G minor (S. Coleridge-Taylor) were novel program numbers aesthetically interpreted by young Gerren. Two Spirituals (Clarence Cameron White) and Gitana (Kreisler) were followed by a Kreisler encore. And Mr. Gerren's violin *obbligato* in the arioso, Dank sei dir, Herr (Handel), aided Miss Burge in a beautiful interpretation. Jean Coston for Miss Burge and Ethel Love for Mr. Gerren were the excellent accompanists. The well attended convention was presided over by Kemper Harreld of Atlanta, president. J. Wesley Jones of Chicago, conducted the choral concert on August 21. Dr. Nathaniel Dett was present. V. Seymour Brown is president of the local chapter N. A. N. M. C. C. B.

Carmela Ponselle to Make Tour

Carmela Ponselle sang in Albany, N. Y., in concert on September 3. She then left for Miami, Fla., where she is heard in two opera roles in concert form, Dalila and Carmen, singing the former

CARMELA PONSELLE

part for the first time with a symphony orchestra. Later in the season she will be heard in a popular concert in New York. Radio activities also figure in her schedule.

While Miss Ponselle is on tour, her school, where she teaches radio diction, dramatics and voice, will remain open, as she will return to New York to fulfill teaching appointments during this period.

WORLD RENOWNED ATTRACTIONS

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Melchior Delays Return to the United States

Lauritz Melchior, Metropolitan Opera tenor, delayed his return to this country after a European vacation until October

LAURITZ MELCHIOR

3 because of added European concerts. During the summer he made his debut in Stockholm and then flew to Copenhagen to celebrate the twenty-fifth anniversary of his debut there. His fall tour opens on October 10, at Winnipeg, following a radio appearance on October 8.

Goossens Sails to Lead Opera and Concerts Abroad

Eugene Goossens, composer-conductor, sailed from New York on the S.S. Washington, on August 24, to conduct five operas at Covent Garden, London, the Royal Philharmonic and the BBC orchestras. He then goes to Paris, where he hopes to complete a new symphony. He returns to America to be guest conductor of the Boston Symphony Orchestra the last week in November and then directs his customary season with the Cincinnati Symphony Orchestra.

Szeged Gives Festival of Music and Drama

Hary Janos Heard As Opera.

BUDAPEST.—In Szeged, Hungary's second largest city, a summer festival of dramatic and musical performances drew large crowds. Among the musical events, Puccini's Turandot was attractively given on the picturesque square before the Cathedral. Gina Cigna, a local favorite, and Giovanni Breviario scored in the principal roles. Kálmán Nádasdy was responsible for the brilliant scenery. Antal Fleischer conducted.

Zoltán Kodály's Háry János, beloved national opera, was also enthusiastically received. Imre Palló, Hungarian baritone, won success in the title role, while Wilmos Rubányi was the applauded conductor. Kodály led his Psalmus Hungaricus and the dramatic chorus, Jesus and the Scorners, in an orchestral program.

The cycle closed with Verdi's Requiem, directed by Wilmos Rubányi, and assisted by soloists Gina Cigna, Maria Budánovits, Lajos Laurisin, and Mihály Székely.

Elena Nicolaidi, Greek contralto, gave two guest performances at the Zoological Gardens, singing Carmen, and Amneris in Aida. She was ably seconded in the latter by Giovanni Breviario (Rhadames), Enrico de Franzeschi (Amonasro) and Maria Németh (Aida). Wilmos Komor was the effective conductor.

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Cincinnati Enquirer (July 11, 1938)

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CINCINNATI (June 29, 1938)

MELTON CAPTURES OPERA-LOVERS' HEARTS

YOUNG TENOR'S DEBUT A BRILLIANT SUCCESS

He has the right type of voice—of extraordinary quality, well-produced, and with considerable carrying power. He has looks and personality. He acts naturally. He makes you feel almost as though he were deriving as much pleasure as he is giving. And rarest thing of all among Pinkertons, he does not look as though his uniform came from some tent and awning company.—*Enquirer.*

There has been no Pinkerton within memory like James Melton, on whose cradle the gods smiled and laid those priceless gifts that make the artist. The voice, an even, richly-toned tenor, at ease throughout its registers, a dramatic flair which probably would prove devastating to more than one Cio Cio San, an exceptionally fine singer. An American, who has a voice of the first order, and knows how to employ it. Far and away, Mr. Melton is the best Pinkerton in play and in singing, known to several generations. The first act of Madam Butterfly requires from Pinkerton a solidity of vocal emission given to but few tenors. Mr. Melton is one of the few.—*Times-Star.*

2nd Performance

RECORD CROWD HEARS MELTON BOX-OFFICE SWAMPED

Enquirer (July 2, 1938)

Melton has one of the finest voices before the public today; it is not only a splendid organ, but is superbly placed. Gifted also with a fine physique, Mr. Melton made an eminently satisfactory Lieutenant Pinkerton. With lovely Rose Tentoni as Mme. Butterfly, we heard singing of such sheer artistry and excellent balance of dynamics, that it is small wonder the two artists were accorded a great ovation.—*Post.*

TOLEDO (August 13, 1938)

MELTON'S VOICE THRILLS THRONG

Not only were all available seats in the amphitheatre occupied, but there were more than 200 standees. One reason for the size of the audience was the fact that James Melton was singing the role of Pinkerton. The occasion was no mere parading of a personality, but the presentation of a young man destined to go places in a field not every singer dares to enter.—*Times.*

His voice is of definite grand opera calibre. (La Traviata) It is a sturdy organ for a tenor, rounded, flexible and rich in tone. He handles it with ease and assurance, remaining its master at all times. His personality, too, is an asset to the stage.—*Blade.*

TORONTO (September 2, 1938) IN CONCERT

7,000 FRENZIED MUSIC FANS ELECTRIFIED BY "JIM" MELTON

The big tenor from Georgia packed them in last night, kept them happy and sent them away crying for more. Those walls at Varsity arena practically bulged with the crowd—7,000 in the seats and 440 on the floor. The prom people said it was back in 1934 they last had that many in the place.—*Star.*

Seemed as if the Prom audience was never going to stop streaming in last night. By the second half of the program they were literally sitting at the feet of their radio idol, James Melton. The audience got quite excited about it all, called wildly for encores.—*Telegram.*

National Symphony Orchestra Watergate Concerts Close

WASHINGTON, D. C.—Eighty-four works (exclusive of encores) by forty-five composers were presented at the twelve Watergate concerts this summer by the National Symphony Orchestra under Dr. Hans Kindler and nine guest conductors. The latter included Willem van Hoogstraten, Rudolph Ganz and Reginald Stewart, each of whom had two concerts; Victor Kolar and Ferde Grofé, one each; Dr. Laird Waller, Armand Balendonck and Peter Buys, composer-conductors, who shared one program; and Louis Potter, director of the Washington Choral Society, which appeared with the orchestra.

The soloists were Jan Peerce, tenor; Carola Goya, dancer; Dorothy Kemp Roosevelt, Emerson Meyers and Reino Luoma, pianists; and Marshall Moss, violinist. Dr. Kindler and the composer played Balendonck's Procession of the Royal Scot Guards while both Dr. Ganz and Dr. Kindler offered the César Franck symphony, the only work heard more than once. Tschaikowsky led the composers with six works, Mendelssohn and Ferde Grofé following, each with five. Enchantment, by John Alden Finckel, member of the cello section, had its world premiere. There were sixteen American compositions heard.

R. J.

Rachmaninoff to Make Three Months' American Tour

Sergei Rachmaninoff returns to this country from Europe about October 15, NBC Artists Service has announced, and will be here for three months. His activities begin with a guest appearance with the Philadelphia Orchestra, October 21. He also is scheduled to play with the New York Philharmonic-Symphony and the St. Louis Symphony Orchestras, in addition to giving forty concerts of his own. A New York recital is scheduled for November 12 at Carnegie Hall.

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Arab Hostility Necessitates Curfew — Amateurs Sing Humperdinck Opera

PALESTINE.—After the close of the Palestine Orchestra winter subscription series, the Tel-Aviv public had the pleasure of a chamber music concert given by the staff of the Conservatory under the direction of Felix Galimir. The program opened with Bach's third Brandenburg concerto, followed by the local premiere of two pieces for octet by Shostakovitch, and closed with a beautiful reading of Mozart's G minor quartet.

The Palestine Orchestra opened its summer season in Tel-Aviv at the Levant Fair Grounds, with Jascha Horenstein as guest conductor. Due to the curfew in Jerusalem and Haifa, these concerts are to be confined to Tel-Aviv and environs. The programs feature the major symphonies of Beethoven, Schubert, Dvorak, Tschaikowsky, Mozart; overtures by Wagner, Weber, Borodin; and pieces by Smetana, Chabrier and Milhaud. Karol Rathaus' Jewish Dance, incidental music to the play Uriel Acosta, was unusually successful. The conductor was a high-spirited interpreter, ending his various lists with the overture to Johann Strauss' Fledermaus.

NEW ORATORIO

An interesting experience was the first performance of Balak and Baloam, Hebrew oratorio by Hugo Adler, given in the Jewish Agency Hall in Jerusalem, and relayed by the Palestine Broadcasting Service. The composer drew his text from Numbers, crowning the whole by a setting of the Forty-fourth Psalm. Although the work failed to impress, it revealed Adler as a serious musician and possessor of considerable technic. The singers were Edith Boroschek, Karl Salomon, Marcel Noé, Ephriam Goldstein, the Shem Choir, and the Palestine Broadcasting Orchestra under Max Lempel.

AMATEURS GIVE OPERA

Another event was an amateur performance of Humperdinck's Hänsel and Gretel, under the direction of Elly Kurz. The reading, although primitive, was none the less enjoyed by a large audience. Dr. Pinkus conducted, and the ballet was by members of the Sisters Ornstein Studio. In Palestine, where opera is still the unrealized dream of musicians and public, such experiments are gladly received.

CURFEW DOOMS CONCERTS

There has been no concert life in Jerusalem in past weeks owing to the curfew, which begins at seven. But an evening of new music was heard from the Jerusalem Broadcasting Station, when Anne Hirsch-Fellheimer (contralto), William van Balese (clarinet) and Irma Schoenberg-Wolpe (pianist) gave the first performance of Stefan Wolpe's new songs. Joachim Stutschewsky, Vienna cellist, now settled in Palestine, made his local bow at the conservatory. In Haifa, Basia Polischuk (violinist) and Irene Hirsch (pianist) gave two recitals of sonatas by Tartini, Mozart, Beethoven and Brahms. In Rechowoth, home of the Agricultural Experimental Station, a private garden was the scene of Mozart chamber music, led by Basia Polischuk.

PETER GRADENWITZ

Willem Van den Burg to Lead Sacramento Ensemble

Willem Van den Burg, cellist, and conductor, has been named conductor of the Sacramento, Cal., Symphony Orchestra, which plans six concerts (including two programs for young people) during the forthcoming season.

WILLEM VAN DEN BURG

Born in Holland in 1901, he was graduated from the Royal Conservatory of Music, The Hague, and studied cello with Casals and Diren Alexanian. Upon invitation by Leopold Stokowski, he became first cellist of the Philadelphia Orchestra. Since going to California, he has been soloist in the Hollywood Bowl under Monteux and conducted the San Jose Symphony Orchestra. He is also assistant conductor of the San Francisco Symphony Orchestra. During the summer he conducted the Stadium Philharmonic Orchestra at Multnomah Civic Stadium, Portland, Ore., dividing the season with Jose Iturbi, Macklin Marrow, Eugene Goossens, Richard Lert and Artur Rodzinski, and for five weeks presented the Standard Hour broadcasts, on the west coast, with the San Francisco Symphony Orchestra.

Virginia Rea Back in New York

After a holiday at her Stroudsburg, Pa., summer home, Virginia Rea, soprano, has returned to New York to resume radio and concert activity.

As a radio singer, Miss Rea is known under her own name and that of Olive Palmer, the latter when she appeared from 1928 to 1932 on the Palmolive Hour, singing 208 consecutive broadcasts. She also was soloist for six months on Goodyear and Buick programs, eighteen months on Album of Familiar Music and twenty-six weeks on Chevrolet Hour. In addition, she made guest appearances on such programs as General Motors, Hit Parade, Show Boat, Magic Key, Smith Bros., Paul Whiteman, Ever-ready and Radio City Party.

Kreisler Returning for Tour

Fritz Kreisler returns for a two months' American tour which opens in Syracuse, N. Y., on October 20, according to an announcement by NBC Artists Service. It closes with a Carnegie Hall, New York, recital on December 13.

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Indianapolis Chorus To Be Enlarged

Maennerchor Enters Eighty-fifth Year—Faculty Appointments—Carillon Program Impresses

INDIANAPOLIS, IND.—At a recent election of officers the Maennerchor began making preparations for its eighty-fifth year. The organization, which is now affiliated with the Athenaeum, consists of eighty voices but ten additional members were to be added when rehearsals began on September 12. Karl Reckzeh, of Chicago, is expected to direct the chorus again this year, while Clarence Elbert has been retained as associate conductor.

Twenty-five members of Zeta Chapter of Sigma Alpha Iota attended the national convention in Milwaukee last month. A large number of the group were members of the String Sinfonietta, which performed the introduction and scherzo for string orchestra by Ferdinand Schaefer, founder and conductor emeritus of the Indianapolis Symphony.

Robert Sanders, who has been active in the musical life of Chicago for several years, has been appointed dean of the music department of Indiana University. Samuel Burns, state supervisor of music in Louisiana, will be at the head of the public school music department.

A combined band and carillon concert at the Indiana World War Memorial Plaza on August 28 attracted an audience of more than 15,000 persons. The concert band under the direction of William Schumacher, making its first downtown appearance of the season, performed a new arrangement of Stephen Foster melodies and a number of operatic and standard works which had been heard at Garfield Park during the summer months. Sidney F. Giles, of Toronto, Canada, made his twenty-third appearance of the season as carilloneur at the Scottish Rite Cathedral and enthralled the vast audience in another program of songs, hymns, and compositions for the instrument. This was one of the most impressive concerts held here during the summer months. H. C. G.

Active Season for Karl Ulrich Schnabel

Karl Ulrich Schnabel, pianist, besides assisting his father Artur Schnabel, with summer classes at Lake Como, fulfilled broadcast engagements in London and also made a recording of Weber's Invitation to the Dance. He then took a holiday, spent in mountain climbing, before teaching at Tremezzo.

KARL ULRICH SCHNABEL

Mr. Schnabel arrives in New York in October for teaching and concerts. In January and February he tours Europe, appearing in England, Denmark, Holland and Italy in recitals and with orchestras, and in March resumes his activities in the United States.

Szigeti Returning November 5

Joseph Szigeti, violinist, who recently completed a tour of South Africa, returns to the United States on November 5 to inaugurate a three-months' tour after which he goes to England for a series of programs including three appearances at Queen's Hall, London, under Sir Adrian Boult, Sir Thomas Beecham and Dr. Malcolm Sargent. Concerts are also planned in Liverpool, Glasgow, Edinburgh, Leicester, Bradford, Cambridge, Cheltenham, Elgin, Tunbridge Wells and Bromley. In April he plays in Paris, Brussels, Rome, Florence, Budapest, Bucharest, Belgrade, Stockholm and Oslo.

Martinelli to Sing Otello With Chicago Opera

Giovanni Martinelli returns to the United States on October 10 to appear in concert, on the radio and in opera before rejoining the Metropolitan Opera. He sings Otello with the Chicago City Opera Company on October 29. Mr. Martinelli spent the summer at the Lido resting, although on September 4 he appeared there in a benefit program under the patronage of the Princess of Piedmont and the Duke of Genoa.

Artist Pupil of Max Jacobs Heard at Hampton, N. J.

Wotan Zoellner, violinist, artist-pupil of Max Jacobs, was one of the assisting soloists at a recent concert at Hampton, N. J., presented by the Max Jacobs String Quartet. Others were Ruth Kaufmann, pianist, a Juilliard School graduate, and Herbert Goode, accompanist. Mr. Zoellner played works of Kreisler and Smetana and the Saint-Saëns introduction and rondo capriccioso. Miss Kaufmann offered items by Brahms, Schumann, Ravel and Dohnanyi. An excerpt from Dvorak's American Quartet and numbers by Komzak, Raff, Desormes, Herbert, Albeniz, Grainger, Tschaikowsky and Mac Dowell-Jacobs embraced the program of the quartet. All participants were applausively received by a large audience. R. J.

Lois Bannerman to Open Season's Appearances

Lois Bannerman, harpist, who has been studying with Carlos Salzedo at Camden, Me., since her appearance as soloist at Chautauqua, N. Y., on July 17, opens her season September 20 at the Griffith Music Foundation in Newark, N. J. On October 2 she will be soloist in Ravel's Introduction and Allegro with orchestra at Oyster Bay, L. I., and October 10 she gives a recital with Virginia and Mary Drane, duo-violinists, at Binghamton, N. Y.

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HARRIET EELLS

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Paris Les Debats
May 20, 1938

The American singer, Harriet Eells, gave a recital at Salle Chopin on May 12. A former student of Fountainebleau Conservatory, she did great honor to the Franco-American institution. She is mistress of several languages. She sings by turn in German, French, and in English. Altho the technical qualities which Mlle. Eells evidences were greatly appreciated, they are eclipsed by the breadth and the sureness of her general comprehension, the vivacity of her intelligence, the force of her spirit and emotion. Mlle. Eells was highly successful as was to be expected in a melody of her compatriot, Carpenter. But it was when she gave their full value to Foret by Caplet, Nicolette of Ravel, La Flute de Pan and Chevaux de bois of Debussy, and a Berceuse by M. Rhené-Baton that she compelled our admiration. She conveyed all the extremely varied nuances of these difficult pages with a high regard for art and in excellent taste. One doubts whether many French women would be able to penetrate so profoundly as she the spirit which animates them.

London Sunday Times
June 19, 1938

Wednesday.—Wigmore Hall: Miss Harriet Eells. To the interpretation of German Lieder, and French and British equivalents, she brought a voice, round and steady, and a personality so poised and intelligent that it was surprising she should have chosen Mahler's "Lieder eines Fahrenden Gesellen" — inescapably songs for a man. Most of her readings had dramatic value, and one or two (Schumann's "Röselein," for instance) approached the lyrical ideal.

HIGHLY PRAISED BY FOREIGN CRITICS

Paris L'Art Musical
May 20, 1938

This American singer, who has worked, we are told, at the Conservatory of Fountainebleau, showed a quite high artistic level. The timbre of her voice, grave, warm, is seizing; it has the quality of a precious metal. Her voice, facile, supple, openly emitted, is well managed. . . . It is not only as a vocalist that Mlle. Eells impresses. As an interpreter she excels still more by her musical temperament, her intelligence, her artistic nature. What an expressive interpretation of Strauss and Hugo Wolf! But it was in Caplet, Ravel and above all, Debussy, that the singer was most remarkable. One rarely hears La Flute de Pan and Chevaux de Bois rendered with an expression so 'Debussyan', and for all that so simple and moving. The French pronunciation of Mlle. Eells is equally a subject for admiration.

Budapest—Pester Lloyd
May 25, 1938

A voice of exquisite timbre and perfect resonance, accompanied by profound musicianship and brilliant stage appearance. Her interpretations were marked by a fine sense of proportion, poetical feeling and sparkling temperament.

Prager Tagblatt
May 22, 1938

One can note ambition and vital interest where dramatically impulsive interpretation is required.

Prague Bohemia
May 22, 1938

Harriet Eells sang, in the hall of the French Institute, a programme, the first half of which was dedicated to German, the second to French and English song composers. A very sympathetic voice goes hand in hand with a fanatical dedication to the meaning of the text. Her selections of Schubert, Schumann, Richard Strauss and Wolf showed that the singer does not select her programme for effect by any means, but very tastefully chooses pearls of untouched lustre. The most beautiful renditions of the evening were the 'Lieder eines Fahrenden Gesellen' by Gustav Mahler, which she interpreted with really touching simplicity.

Personal Direction:
B. Mary Pingle
Steinway Hall, New York City

Grand Rapids to Launch Music Season Early

GRAND RAPIDS, MICH.—The current musical season opens with a concert by the Grand Rapids Symphony Orchestra (Karl Wecker, conductor). This will be followed a few days later by the presentation by the East Church course of two performances by the San Carlo Opera Company and the opening recital of the St. Cecilia Society.

Harold Tower, organist and choirmaster at Trinity Methodist Church, has conducted during the summer a six weeks' camp for fifty of his choir boys on the shores of Lake Michigan.

C. Harold Einecke, minister of music at Park Congregational Church, has been attending the Westminster Choir Summer School at East Northfield, Mass. He conducted on Lake Michigan Beach a four days' camp for seventy-five members of the chancel and chapel choirs of the church.

The Michigan Symphony Orchestra conducted by Philip Abbas, cellist of Detroit, has closed its summer season of weekly concerts. Headquarters of the orchestra and band have been in this city. H. B. R.

Hester Finger in Recital

Hester Finger, pianist and teacher, of Charleston, S. C., gave her annual recital at the New York studios of the Burnham-Wragg Piano School, where she has been studying with Thuel Burnham this summer. The program included Mendelssohn's prelude and fugue in E minor, four preludes and fugues from Bach's Well-Tempered Clavichord, Beethoven's rondo in G major, two Chopin etudes and a nocturne. The program closed with Schumann's Etudes Symphoniques and as an encore the same composer's Romanza in F sharp was given.

Miss Finger displayed both virtuosity and artistry throughout the program. Technically, she was in control over the many demands of her numbers, and her phrasing, articulation, tonal qualities and interpretations were of satisfying nature. An enthusiastic audience recalled the artist a number of times. S. K.

Skilton in Scotland

Charles Sanford Skilton, American composer, accompanied by his daughter Helen, recently visited Scotland and the Highlands Castle Killchurn, the scene of R. L. Stevenson's poem Ticonderoga, which Skilton has set for male chorus and orchestra. At Edinburgh they were entertained by Sir Donald Tovey. In Vienna Mr. Skilton was guest of honor of the Musical Association, of which he has been a member since 1916, and attended a recital at the home of Frau Reik-Bodanzky, sister of Artur Bodanzky. Mr. Skilton's Indian Dances were played by a string quartet of Music Academy students and his War Dance was given as an encore.

GERTRUDE
BORZI
Coloratura Soprano
Serial of Opinions
EUROPEAN TOUR 1938
in issues of
Sept. 15, Oct. 1, Oct. 15

BERLIN

AN ENCHANTING VOICE
GERTRUDE BORZI SINGS IN THE SINGAKADEMIE

Gertrude Borzi, a charming singer from New York, knew how to captivate the hearts of the vast audience at her concert in the Singing Academy. The choice of songs alone proved the fine musicianship of this master of coloratura art. Her rendition of Scarlatti's "Se Florindo è Fedele" held the listeners spellbound.

She sang all her trills and passages with enchanting facility. Her flowing, pliable voice is of special charm in the high register. Her interpretation proved the adequacy of her training and the complete control of her voice. To hear her is a pure pleasure.

There were many encores and the audience showed its appreciation by prolonged applause.—*Das 12 Uhr Blatt*, May 21, 1938.

Just as though she were cut from out of a gem, so stood Gertrude Borzi, a petite, charming, young singer on the stage. Her voice, which was trained by the sister of Dusolina Giannini, is well-placed. The coloratura passages were wonderfully done; the artist giving by her high intelligence an inspiring rendition. The public became warmer and warmer, and at the end, with right, rendered homage. — *Berliner Illustrierte Nachtausgabe*, May 20, 1938.

She is a coloratura singer of the best school. The vocal organ shows great culture, and proves the mastery of all technical essentials as breath control, tonal attack and the transition from the metallic sounding high register to the darker breast register, etc., in a forcible manner. The singer's voice also displays the ability of modulation, an extraordinary musical feeling and expressive power. Miss Borzi remained true to herself and her art.—*Berliner Boersen-Zeitung*, May 20, 1938.

The name of Gertrude Borzi, coloratura soprano, should be entered in large letters to represent the highest stakes on the credit page of the ledger of endeavour. A flake-like, free soprano voice, of a touching delicacy, but of unusual firmness, sympathetic in color, bell-pure in intonation. The brilliant, dainty Butterfly song brought her much applause. Professor Raucheisen was at the piano, all smiles: again he was the fortunate one.—*Steglitzer Anzeiger*, May 22, 1938

In Gertrude Borzi we discovered an American coloratura singer whose voice is extremely flexible. She sang with such charm and exquisite artistry that the audience directly jubilated.—*Berliner Morgenpost*, May 22, 1938.

Gertrude Borzi of New York displayed a clear and well-trained coloratura voice, thereby proving that America is teaching the Italian method and that her requirements are very high in regard to technique.—*Berliner Tageblatt*, May 23, 1938.

Suite 706, 119 West 57th Street., New York, N. Y.

Dangers Seen to Lurk in Excessive Specialization in Field of Music

Leo Nadon, Founder-Director of New York Academy of Allied Arts, Believes Broad Scope of Development Preferable

Where the trend in American education hitherto has been toward specialization, at present, with particular reference to the arts, it should be toward co-relation of all and a broad cultural background first. This is the opinion held by Mr. and Mrs. Leo Nadon, founders and directors of the Academy of Allied Arts in New York.

"We have been following this plan since the inception of the academy ten years ago," Mr. Nadon told the Musical Courier representative. "I believe this idea has been the cornerstone of our success and we have demonstrated that before seeking endowments, a school should prove it can function on a self-sustained basis."

BROAD CULTURE DESIRABLE

"The idea of specialization may have produced leaders in other fields but it has not been successful in the field of the arts," Mrs. Nadon interjected. "I do not mean that the artist should not ultimately concentrate on one particular field, but rather wish to emphasize that a broad, cultural background is necessary first.

"The central idea of the academy is to provide this and we have gathered a faculty of eminent leaders in the various fields of music, drama, dance, painting and sculpture. For example, we have Eddy Brown, violinist, and director of Station WQXR; Edwin Hughes, pianist, president of the Music Teachers National Association, as guest teacher; Jewel Bethany Hughes, pianist; Frank Kneisel, violinist, and Charlotte Lund, and many others on our music faculty. Felix Brentano is director of drama, and for the dance we have Doris Humphrey and Charles Weidman."

OPERA, ORCHESTRA AND CHORAL ACTIVITIES

"We have Michael Fiveisky at the head of a student opera company and a mixed chorus," Mr. Nadon added, "and a student orchestra with Ignatz Waghalter as conductor. In painting we have exhibited works of more than a thousand artists. During the year, in addition to recitals and concerts by students and faculty members, we have dance demonstrations and dramatic performances, all designed to demonstrate this inter-relation of the arts."

LEO NADON

Both Mr. and Mrs. Nadon are teachers of singing. When asked if this interfered with their administrative duties, Mrs. Nadon smilingly said, "If you want a thing well done, you must take it to a busy person." G. N.

Virginia Pemberton Heard in Opera Performances Abroad

Virginia Pemberton, soprano, sails from France for the United States on October 25, after singing in opera in a number of foreign cities. She was heard at Lugano in La Boheme on September 14, and appears there in La Traviata on September 16, and Pagliacci on September 18. She will give three performances in the same works at Bellanzonia on September 20, 22 and 24. At Lausanne she is heard in La Boheme on September 26 and La Traviata two days later. Other appearances scheduled are in Vienna, October 4; Prague, 7; Budapest, 10, and Belgrade, 14.

Jacques Jolas Makes European Concert Visit

Following a CBS broadcast in New York, Jacques Jolas, pianist-teacher, spent four and one-half weeks in Europe, playing among other places at Strasbourg (Alsace-Lorraine), Metz and Paris. During the summer he also conducted a three weeks' course for pianists at the University of Alberta at Banff, Canada, and will return there next year. Mr. Jolas is now at Cornell College, Mt. Vernon, Iowa, for his fourth year as teacher and director of Musical Extension, representing the Juilliard School of Music.

Stuart Ross to Play and Coach

Stuart Ross, pianist, is to make several Town Hall appearances this season as accompanist for Rosa Ponselle, Kathryn Meisle, Major Loudon Greenlees, Dorothea Lawrence and John Herrick. He opens his season on November 1 as accompanist for Marie Bothwell. Mr. Ross has been re-engaged as accompanist by the Down Town Glee Club. He plans to teach two days each week at the Emma Willard School, Troy, N. Y., and one day a week coaches repertoire at the Clarke Conservatory, Philadelphia. The other days he coaches at his New York studio.

Edwin Hughes to Hold Conference

Edwin Hughes has been engaged by the Woman's College of the University of North Carolina for piano conferences on October 14 and 15 at Greensboro, N. C. Mr. Hughes will also devote one day to private students in Greensboro.

Edwin and Jewel Bethany Hughes have been engaged for a two-piano recital by the Monday Afternoon Club of Binghamton, N. Y. Mr. and Mrs. Hughes make their first New York appearance of the season in a duo-piano program at the MacDowell Club on November 13 under the auspices of Mu Phi Epsilon.

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Richmond Orchestra in Outdoor Concerts

Native Work Performed in Al Fresco Series at University

RICHMOND, Va.—Summer music in Richmond brought two *al fresco* performances by the Federal Concert Orchestra (also known as the Virginia Symphony Orchestra), under the direction of T. Spencer Meyer. These were given in the Jenkins Greek theatre at the University of Richmond.

At the first concert, on August 15, Haydn's Surprise Symphony was given, with works of Chopin, Kelar-Bela, Johan Strauss and MacDowell. Mr. Meyer's conducting was sympathetic and sensitive. Lillian Terrie, coloratura soprano, of Norfolk, sang Mozart's Alleluia and Benedict's The Wren, with purity of tone and effectiveness.

On August 22, under Mr. Meyer's direction, a new work by George Harris, Richmond composer and critic, called Jamestown, was played with an incidental dance by Betty Carper, young Richmond dancer. The choreography was by Muriel Appel. The composition is brilliant in execution, modern in design, and was warmly received. The William Tell Overture, music from Rimsky-Korsakoff's Coq d'Or, Sibelius' Valse Triste, Ravel's Bolero, and compositions by Mabel Daniels and Debussy completed a markedly interesting program. Although the orchestra is small, tonality and volume appeared ample. About a thousand persons attended. One more concert remains in this summer series, to be given on September 12. G. H.

New Palestrina Edition

FLORENCE.—A new, complete edition of the works of Palestrina is now under way in Italy, funds for the costly enterprise being furnished by Don Michele Scalera. This edition of thirty-four volumes is to be finished within the next five years, differing from the German edition in that it will be confined to the G and F clefs and have note values reduced. Mgr. Casimiri is the editor. D. N. L.

Vivaldi Sonatas Found

FLORENCE.—The Illustrazione Italiana announces that two sonatas for cello by Antonio Vivaldi have been discovered in the Library of the Naples Conservatory, and will shortly be published. D. N. L.

Althouse to Visit Maritime Provinces

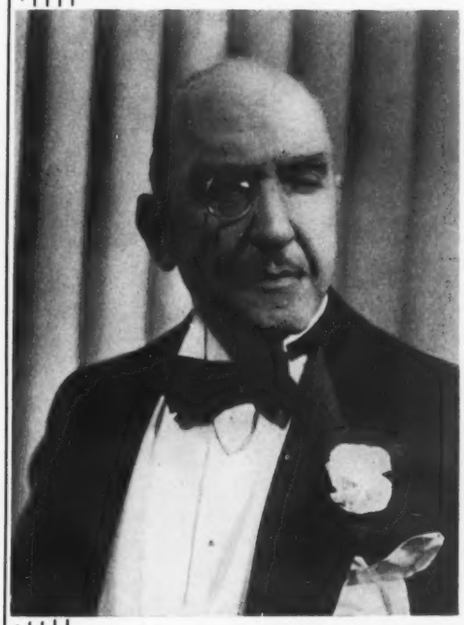
Paul Althouse, Metropolitan Opera tenor, begins his tour of the Maritime Provinces on October 24 at Charlottetown, P. E. I., and appears at Moncton, N. B., October 25; New Glasgow, N. S., 27; and Sydney, N. S., 28.

Swarthout to Make Three Months' Concert Tour

Gladys Swarthout, Metropolitan Opera mezzo-soprano, gives her first New York recital of the season on January 21 in Carnegie Hall. Her three-month tour of the United States opens on November 6 in Oklahoma City. Later she makes her fifth picture in Hollywood.

Gari Shelton Resumes New York Musical Activity

Gari Shelton, pianist, has returned to New York after spending the summer at Cape Cod and in the Middle West. He gave a recital at Cornell University on July 28.



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Chicago Writes "Finis" to Successful Park Concerts

Soloists Include Gladys Swarthout, Jean Tennyson, John Charles Thomas and Albert Spalding—Longone Engages New Artists for City Opera

CHICAGO.—The Grant Park series of sixty-seven free open-air concerts, which was opened auspiciously with Rosa Raisa as soloist, closed on Labor Day when Bobby Breen, of radio and screen, appeared before one of the largest audiences of the year. A post season concert brought a massed orchestra under the direction of Frederick Stock, enlisting three hundred players from all the orchestral bodies that have functioned during the summer at the shell. On the list of stellar attractions brought for the closing weeks were Gladys Swarthout, Alec Templeton, John Charles Thomas, Fray and Braggiotti, Jean Tennyson and Albert Spalding.

Miss Swarthout has reached the zenith in her brilliant career and at no time has she appeared to such advantage before a Chicago audience as when she gave so gloriously of her unerring art as guest artist with the Chicago Civic Opera Orchestra. The American artist sang with unfailing taste, vocal luciousness and exquisite phrasing operatic arias and ditties popular with the masses. Alec Templeton shone in the triple role of pianist, composer and improviser. One of the greatest audiences ever assembled here was held spellbound by Mr. Thomas, the master singer. Fray and Braggiotti miscalculated the intelligence of connoisseurs in listing inferior music on their well played two-piano program. Miss Tennyson, who has grown immeasurably in her art since she was last heard with the Chicago Opera, made a hit in operatic arias and songs of a lighter nature with a throng that feted her vehemently, necessitating many extras. Mr. Spalding was one of the few artists reengaged for a second appearance within a few weeks' interval. Helen Margolyne, soprano, of the Chicago Opera, scored as soloist with the Thaviu band, exhibiting her well trained voice and impeccable style in the waltz song from Romeo and Juliet. Freda Draper bade farewell to Grant Parkers as guest artist with the Woman's Symphony Orchestra, voicing Amour, viens aider from Samson et Delila with marked authority, clear French diction and tonal opulence. The concert by the massed orchestra formed a fitting climax for a brilliant series.

PAUL LONGONE SECURES NEW OPERA TALENT

Paul Longone, director of the Chicago City Opera, returned on the first of September from Europe, where he has been scouting for talent for this season. Many of the artists engaged have already been announced in these columns and to the list have been added Hilde Reggiani, young coloratura soprano; Jean Fardulli, Greek baritone; and Rose Bampton, soprano. Miss Bampton makes her first appearance with our company as Madeleine in Andre Chenier, with Beniamino Gigli making his initial Chicago bow in opera in the name part. Miss Reggiani is now singing in Buenos Aires and makes her American debut as Gilda. Fardulli has sung with the company many times and will be heard in both the Italian and French repertoire.

ADA BELLE FILES' ENGAGEMENTS

After a long and successful series of engagements in the Middle West culminating in two solo appearances at Grant Park with the Chicago Civic Opera Orchestra, Ada Belle Files journeyed to St. Paul, Minn., where she appeared as soloist with the Leo Kopp Symphony Orchestra in the summer popular concerts at the Municipal Auditorium. Returning to Chicago, she furnished the program at the Opera Club at the Hines estate in Evanston. On January 29 the contralto is to be assisting artist with the Aurora Symphony Orchestra in Aurora, Ill.

AUDITORIUM BUILDING RECITAL HALLS IMPROVED

The various recital halls of the Auditorium Building have undergone many changes and redecoration during the past few months. Arched doorways on each side of the stage, new drapes which pull back readily and when closed afford additional space on both sides of the stage and five new spotlights and color footlights improve Recital Hall not only for concerts and recitals but for operetta or dramatic performances. The Chicago Mummers recently gave various acts from Macbeth, As You Like It, Taming of the Shrew with fine effect at Recital Hall. The Rose Room has been redecorated and new crystal fixtures installed and Perrin Hall has also been done over.

MUSICAL ARTS PIANO SERIES AUDITIONS

The Adult Education Council is cooperating with the Society of American Musicians in a series of auditions to select a pianist for a paid engagement in the regular Musical Arts Piano Series to be presented during the 1939-40 season. The auditions, to begin early in November, are open to all resident pianists and those within a fifty-mile radius of Chicago, American by birth or naturalization and no age limit. Applicants must, however, either be members in good standing of the Society of American Musicians, become members before October 15, 1938, or may be sponsored by a member of the society with whom he has studied at least one regular season. Edwin J. Gemmer, secretary and treasurer, 1625 Kimball Building, is in charge of all applications.

BOOKED FOR TOUR

DOROTHY DICKERSON,

young American coloratura soprano, who made her debut in Lakmé in Liège, Belgium, and sang with the Lamoureux Orchestra in Paris, has been booked by her Chicago managers, Armand & L'Estelle, to be soloist with the Kryl Symphony Orchestra on its 1938-39 transcontinental tour. (Photo by Nishiyama, N. Y.)

MR. AND MRS. HERMAN DEVRIES REOPEN STUDIOS

After spending the month of August in the Canadian Rockies, Herman Devries, music critic of the Chicago American, and Mrs. Devries, voice teacher, reopened their studios in the Congress Hotel, on September 6.

JOHN H. PATRICK IN THE WEST

John H. Patrick, basso of the Chicago City Opera, is now fulfilling many engagements on the West Coast after a successful appearance in Salt Lake City, where he sang the leading basso role in Haydn's Creation with the Salt Lake Oratorio Society (Squire Coop, conductor).

SONGBIRDS RETURN

Though the Chicago City Opera company does not reopen its season until the end of October, several of the singers are already rehearsing at the Civic Opera House. Eleanor LaMance (Mrs. Paul Longone), contralto of the company, returned this week from Europe; Ada Paggi, mezzo, who spent her vacation in Colorado, has reopened her studios in the Fine Arts Building; Helen Margolyne has come back from a holiday on the Indiana sand dunes and is preparing for her first season with the company; and Vittorio Trevisan, after conducting a summer master class in his Fine Arts Building studio, is ready for the new opera season and work at his vocal atelier as well.

HARRIET GRICUS ENTERTAINS 150,000

One hundred and fifty thousand people heard Harriet Gricus, coloratura soprano, sing various operatic arias at Riverview Park on Labor Day at a huge celebration there under the sponsorship of former Mayor William Hale Thompson.

RENÉ DEVRIES.

Baltimore Outdoor Series Closes with Folk Dance Program

BALTIMORE, MD.—Baltimore's Municipal Department of Music's current series of special outdoor programs was climaxed on the evening of August 18, when a colorful Folk Dance Concert was given. A large audience turned out and again an elaborate municipal program was run off under the direction of Frederick R. Huber without a hitch. Mr. Huber arranged for the folk dance concert with Mrs. Richard Q. Yardley and the Baltimore International Center, Y. W. C. A. The various national groups appeared in their native costumes. They included the Polish Students' Association, the Daughters of Penelope and Sons of Pericles (Greek - American cultural groups in Baltimore), the United Czechoslovak Societies and the Ukrainian Dancers Club of Baltimore.

Music, specially arranged from rarely heard folk-tunes, was furnished by the Municipal Band of Baltimore under the direction of Robert V. Lansinger. Interesting annotations were prepared by Broughton Tall and broadcast to the audience assembled in Homewood Stadium by John Wilbourn, radio announcer of this city.

Mr. Huber announces that the season now closing is the most successful in the long history of the department which he heads. He has even more ambitious plans for next summer, announcement of which will be made at the close of the winter concert season. G. K.

Martini Making American Tour Before Rejoining Metropolitan

Nino Martini, Metropolitan Opera tenor, returned to this country from Italy on September 8, and embarked immediately upon a series of concerts and radio engagements extending until the beginning of December, when he rejoins the Metropolitan Opera for his sixth season.

He is scheduled to open his 1938-39 season with a concert in Knoxville, Tenn., and continues a tour of leading cities in the South and Mid-West, including Savannah and Atlanta, Ga.; Jackson, Miss.; Birmingham, Ala.; University, Miss.; Columbus, Mo.; Iowa City, Duluth, Minn., and Fargo, N. D., and Milwaukee, Wis.

Philadelphia to Have Concert Series by Young Artists

C. David Hocker has announced a series of concerts to be offered in Philadelphia by young artists. Scheduled to appear are Sylvan Levin, conductor-pianist; Jorge Bolet, William Harms, S. Joseph Levine, and Jeanette Savran, pianists; Fritz Krueger, lyric tenor; Barbara Thorne, Selma Amansky, sopranos; Irra Petina, mezzo-soprano of the Metropolitan Opera; Vera Resnikoff, soprano; Elsie MacFarlane, contralto; Leonard Treash, bass-baritone; Ellwood Hawkins, baritone; Eugene Loewenthal, bass-baritone; Eudice Shapiro, violinist and the Barton Harp Quintet.

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Edward Meltzer, American Conductor, Active as "Travelling" Batonist

Has Made Guest Appearances During Tour of Twenty-two Cities—Tells of Plan by Which His Little Philharmonic Orchestra Appears with Resident Choral and Other Groups

Edward Meltzer, American conductor, has completed a tour of twenty-two Eastern cities. In addition to other appearances he was guest conductor for two concerts with the Boston Women's Symphony Orchestra and a broadcast concert of the Providence Symphony Orchestra. His Boston program, repeated

EDWARD MELTZER

at an out-door concert in Quincy, Mass., included Beethoven's second symphony and shorter works by Nicolai, Dvorak, Rimsky-Korsakoff and Goldmark. The Providence concert, which was broadcast over Station WCAP, featured Mozart's Eine Kleine Nachtmusik and compositions by Tschaikowsky, Strauss, Rachmaninoff and Verdi.

SEES GOOD FUTURE FOR MUSIC IN AMERICA

Last year Mr. Meltzer spent July, August and September in nine European countries for research and consultation with such interpreters as Weingartner, Scherchen, Paumgartner, Kunwald and Prevost. While in Vienna he was invited to conduct a concert of the Vienna Symphony Orchestra during the fall festival week. There he gave the first Vienna performances of Ferde Grofé's Mississippi Suite and the Five Miniatures by Paul White.

In a recent interview in his Chicago office, we asked Mr. Meltzer his opinion about the future of music in America, particularly in the smaller cities. "In my travels throughout this country and Europe," he said, "I have come to realize that all the enthusiasm for music need not be confined to the larger cities. Now practically every city with a population of a hundred thousand or more has its own symphony orchestra. Several have asked me to assist them in organizing concerts for the coming season. Those too small to maintain an orchestra of their own engage my little Philharmonic Orchestra for a series of concerts in their own cities. By combining the choruses and choirs from their own and neighboring towns, these cities may hold an annual music festival, presenting the standard operas and oratorios.

COMMUNITY MUSIC SHOULD BE FOSTERED

"Bayreuth, Salzburg and Oberammergau, each having a population of less than ten thousand, are world famous by reason of their unique artistic accomplishment. Community music brings tremendous enjoyment, civic consciousness and opportunity for young musicians within their home city. Thus they may achieve successful careers which might be denied them in the stern competition of our larger music centers, and their talents are available where they are really needed. J. C.

Lower Connecticut Valley Friends of Music Concerts

EAST HADDAM, CONN.—John Dembeck and Arnold Belnick, violinists, were the assisting soloists with the Connvale String Orchestra, again under the direction of Ronald Murat, at the second in the series of summer concerts under the auspices of the Friends of Music of the Lower Connecticut Valley. Young Mr. Belnick gave a musicianly and technically admirable delineation of the Saint-Saëns introduction and rondo capriccioso. Mr. Dembeck, concertmaster of the orchestra, played Bach and Sarasate numbers. The feature of the program was an *adagio sostenuto* and *fugue* by Mr. Murat, which received a Coolidge Chamber Music Prize, and arranged by the composer for string orchestra. This was its first performance in that form. B. G.

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The new musical season is a-cumen in!

—o—

This autumn the Berkshire Festival of Chamber Music celebrates its twentieth birthday. It may well feel proud of its twoscore years of useful endeavor and outstanding results.

—o—

Place Aux Dames!

Women in Music, a snappy leaflet published monthly in New York, and edited by Frederique Petrides (conductor of the Orchestrette Classique) informs a sympathetic world that sixteen women's orchestras will give concerts in the United States this season. The total number of players in those groups is about 900. The same source reports that the distinction of being the first organization of its kind in any University is claimed by the Women's Band of forty-three pieces in the University of Wisconsin.

Furthermore, we learn from The Etude about the Mothers' Rhythm Band in the downtown section of New York's East side. The membership of twelve, ranging in years from thirty to sixty, meets weekly at Stuyvesant House for two hours' practice. The Etude writer, Sarah Simkins, quotes from some of the players, and comments:

"I play in a band and now I am a person," says Mama Abramowitz, as she relaxes after a rehearsal. "I wash the dishes and clean the house and teach the children to be nice. I go to their plays and watch them shine. But now I play in a band myself and I am a person."

"We play high class pieces same as my Izzy plays," explains Mrs. Markowitz, adding proudly: "Our band plays Schubert's Rosamunde and Bach's Musette."

"We play the new songs too—the ones our children hear at the movies and on the radio," chimes in Mrs. Cohen enthusiastically, "like Old Lady and Pennies from Heaven."

The mothers themselves requested the formation of this group, which happens to be one of three similar units taught by WPA music teachers. While at rehearsal, they play on their cymbals, tambourines and drums, rendering among other pieces, such things as Sousa's military marches and the Strauss waltzes; and, quite often, they request songs they sang in their childhood.

A mother-participant told Katinka Stollberg, the Federal Music Project teacher who guides the band: "It makes me feel that life is not yet over for me," and she added in Yiddish: "I thought my brains had dried up—but now I know that I can still learn new things."

This is a large country with plenty of room for female activity in music, and the gentler sex need not fear the opposition meted out in France by the male musicians to their performing sisters. Women's orchestras now are so popular in Paris that the men are finding it difficult to secure work at the cafés and night clubs. A feud has developed which became so serious recently that a police squad had to be called out to quell an incipient riot. It started outside a booking establishment where a young woman carrying a violin case was attacked by a crowd of males seeking musical jobs. The victim, surrounded by the angry assailants, was warding them off by hitting about vigorously with her violin case when the gendarmes arrived and saved her from further violence. It is to be hoped that the mobsters were damaged worse than the lady's instrument.

Such an incident is not in accord with the famed gallantry of Frenchmen. The messieurs evidently had forgotten their courteous national phrase, *Place Aux Dames!*

—o—

The Decadent Libretto

Much of the fun that is occasionally—or even consistently—poked at opera in circles where stiff shirts are not in favor, comes from the fact that the words are so patently ridiculous. But this has not always been the case; consequently, a fall from grace must have occurred in the last three centuries.

Edward J. Dent, in a graceful and thought-provoking preface to his recently published English translation of Mozart's The Magic Flute, traces the decline and fall of a lofty art in a few hundred words of witty comment on the realm of the musical sock and buskin.

"When the first of all operas was produced at Florence," says Prof. Dent, ". . . a book of words was printed (in 1600) probably as a souvenir to be given away to the noble ladies and gentlemen who had been invited to the performance, and ever since it has been the custom to print the words of operas as little books—hence the international name for it, *libretto*. . . .

"The first librettos were written by real poets; in fact, the words were often better than the music. As long as operas were composed mainly for the cultivated classes, librettos maintained a reasonably high standard, in whatever language they were written. Quinault wrote in French for Lully, Dryden for Purcell in the seventeenth century; in Italy Apostolo Zeno and Metastasio carried on the tradition of literary dignity into the eighteenth. That century, too, is the great age of comic opera, with admirable humorists such as Goldoni, Bickerstaffe, Sedaine, and Casti—the Gilbert of his day—to say nothing of Mozart's friend Da Ponte.

"It was not until the days of Verdi—from about 1840 onwards—that the word *libretto* became a by-word for nonsense and doggerel. Verdi's audiences were noisy and ill-educated; they wanted roaring melodrama (the word *melodramma* is the classical Italian word for *opera*, which about 1650 was still rather colloquial) with music that could be taken up for political purposes. No wonder that there are still nice-minded people who say they prefer their operas in a language they do not understand."

Perhaps there is something in the air of the modern, professionalized opera house, destined to be run in such a way as to attract the largest audiences, that is responsible for the modern decadence in this form of art. Sensations are the surest passport to popular success, and it is a sad fact that much of the modern operatic literature, French, Italian and German, is not such as to enchant the listener of future eras who looks back on our time.

Player's View of Some Conductors

Quoting the familiar saw among orchestral players—which may argue the presence of a *soupçon* of envy—that "the baton makes no sound," Thomas Russell writes in the Musical Times (London) about some foibles of conductors as viewed by one of their drudging subjects. Without trembling in fear of possible *lèse majesté*, this champion of players' rights says flatly that "many orchestral performances reach a standard of relative excellence *in spite* of the conductor."

Proceeding to give gory particulars, he says: "I remember a famous conductor once bringing in the orchestra (or, rather, intending to) during a silent bar. The moment of agony suffered by the musicians in their unanimously successful effort in resisting the conductor's command (the chord arrived in its right place one bar later) should have been recorded. And I recall, too, a conductor who, in his exuberance at the end of Tschaikowsky's Francesca da Rimini, which concludes with a series of syncopated chords, beat one bar too many. Had the offender in either of these cases been, for example, a trombone player, how the critics would have pounced! And if in either case the trombone player had really relied on the conductor's indications, what sensation and amusement! But most conductors would have taken the applause unblushingly."

This writer estimates that there are, roughly, three classes of leaders—the few really great ones, whom he labels "creative conductors"; secondly, "those who, while contributing nothing of their own, enable a good orchestra to do its normal best," and finally those who "have become conductors because, as Shaw might have said, 'he who can, plays, he who cannot, conducts'." He hastens to add: "The reader will excuse me, as an orchestra player, from daring to place our best-known conductors in the classes to which I think they belong; he can perhaps beguile the tedium of a winter's evening in this amusing pursuit."

Asserting that the properly modest batonist should consider himself—and be evaluated by the audience—as "a member of the orchestra" and not as an omniscient tyrant who dwells in another and superior world, the writer then prescribes that "no conductor should be given an important appointment until he has had twelve months' experience as an orchestral player." (It must be said, however, that most of the successful American conductors had such training.)

There is a grain of amusing satirical aptness in his criticism of the more vain and incompetent members of this very large and inclusive profession. In any world music center, where leaders come and go in multitudes, there necessarily appear from time to time a few ill-prepared aspirants to the baton field. Occasionally they are also seeking to promote a new symphonic venture. This is especially true in the United States, where many new orchestras—and in some cases excellent ones under fully equipped leaders—have come into being in recent years. Others are less hardy growths.

The genuine conductor, whatever his limitations, is sincere and, within the range of the gifts which Providence and experience have given him, often an inspiring influence. He makes up, we are tempted to think, rather the larger part than the minority of those before the public. He works hard, is a galvanizing figure to his men, and if he happens to possess in addition to the indispensable feeling and technical understanding, the ability to win the respect and enthusiasm of his players, and the rare power to make music a delight to the listener, he may become a great educational medium.

It is unfortunately not true that the place of a successful conductor could be taken at a moment's notice by any member of his orchestra, as Mr. Russell seems to think, for one has seen too many substitutions of this sort result in indifferent performances. There is an element gained only in actual experience—on the podium itself and not in any player's chair. Without this gift, even an expert and understanding musician who has an intimate knowledge of a score will not be able to weld the whole into such form as to touch the imagination of listeners.

VARIATIONS

By Leonard Liebling

One often reads that when Brahms' violin concerto was premiered, a critic said that "it is written not for, but against the violin." Even the comparatively recent Specht biography of the composer attributes the remark to the same source about the same composition.

However, I ran across contradictory testimony a few years ago at a luncheon in the New York home of Alexander Lambert, where I met Leopold Auer, both of them now dead. Recalling to the violin pedagogue that he had disliked and criticized harshly the Tschaikowsky concerto when the creator first showed it to him, I asked, "Professor, do you still harbor that prejudice?"

"To some extent," answered Auer, "because certain passages remain unviolinistic. Of course, you know that Tschaikowsky later made a number of changes in accordance with my original objections, even though he was enraged over my suggestions at the time. But he kept a few of the bad spots which I pointed out. I think that I started his ire by saying, 'Peter Ilyitch, you have written a concerto not for the violin, but against it.'"

"I thought that the *bon mot* was made by someone else, and about the Brahms concerto," I put in.

"I know that is the general opinion, but I said it first, under the circumstances I have told you. I suppose that it got around—maybe Tschaikowsky himself quoted it angrily to his friends—and I was surprised when it began to be said about the Brahms work, and attributed to a German critic. I suppose that it appealed to his fancy. Anyway, I had coined the thing before the Brahms concerto appeared, which is about a year younger than Tschaikowsky's."

"Why didn't you protest," I asked, "after your brain-child was taken from you?"

"Ridiculous! The whole business was too trivial. I hope that I have said funnier things in my life. And besides, the misunderstanding with Tschaikowsky had been cleared up, and to revive a poor jest would have meant only to hurt my friend anew."

"Do you mind if I use the story?"

"Please don't—at least, not until after I am dead," was Auer's prophetic request.

I made a note of the matter at the time, and ran across it the other day. The present publication is merely to correct a rather unimportant detail of musical history. Both concerti have outlived early criticism, and far from proving unplayable, became easy technical matter for such former ranking child prodigies as Elman, Heifetz, Menuhin and others.

* * *

Altogether, musical records are full of such fables, some of them serious libels, ultimately believed through constant repetition. Just a fortnight ago Walter Winchell's column in the New York Daily Mirror gave out this line: "Franz Liszt, the composer, was a chronic kleptomaniac." That is news indeed, and one wonders what he stole, when, where, and from whom? Certainly he purloined none of the themes and harmonies in his original compositions, as did his estimable son-in-law, Wagner, when he avowedly dipped into "Papa's" works and helped himself to choice bits for his own scores. Also, unlike the ruthless Richard, Liszt never filched and married the wife of his best friend. When Liszt admired women, he merely borrowed them.

* * *

By the way, the late Bechstein, famed piano manufacturer, used to tell what happened when he lent an instrument to Wagner on the occasion of one of the latter's visits to Vienna. The piano was placed in the composer's suite at the hotel, and just before he left there he quietly sold it without forwarding the proceeds to the owner. Bechstein did nothing about the incident, but was wont to say, "Well, Wagner at least got more for stealing my piano, than Alberich got for stealing the Rhine gold." Or Beckmesser, for appropriating Walther's Prize Song.

* * *

Quizz games being the social and radio rage at this hour, perhaps it is not inappropriate to offer some musical questions for use on the air and in the home:

Which of these composers were blind during their last days: Tschaikowsky, Schubert, Bach, Weber, Mozart, Franz, Brahms, Handel?

Which of these composers died insane: Puccini, Spohr, Wolf, Rimsky-Korsakoff, Spontini, Schumann, Mendelssohn, Smetana, Elgar?

Which composers won the special favor of Frederick the Great, Prince Lobkowitz, Louis XIV, Duke of Sachse-Coburg-Gotha, Queen Elizabeth, Prince Esterhazy, Ludwig of Bavaria, Queen Victoria, Pope Gregory XIII, George I?

Who dubbed De Pachmann, the "Chopinzee"?

Whom did a Parisian critic call "Mlle. Wagner?"

Name the composer who frequently defied Napoleon I.

Who wrote nearly eighty operas in twenty-nine years?

Correct the following: Saint-Säens and the Countess d'Agoult had a famous romance; Cosima Wagner was the mother of Hans von Bülow; the first grand opera was produced in Magdeburg, Germany; Beethoven wrote seven piano concertos; Louisa Miller was a noted German dramatic soprano; Sarasate is the name of a character in The Magic Flute; a farandole is an ancient Italian stringed instrument; Mozart was the first to use a scherzo as the movement of a symphony; Richard Strauss is the grandson of Johann Strauss; Astrofiammente is an opera by Respighi; Haydn was the composer of the German national anthem; for what is the town of Buxtehude famous; what is the name of Chopin's only opera; what is the best known aria in Dvorak's The Bohemian Girl; The Star of the North is the favorite baritone song in Wagner's Tannhäuser; Gluck committed suicide because of the failure of his opera Xerxes; cite five operas whose titles are the names of its heroines; give within ten, the number of white keys on a standard piano.

* * *

Old timers will remember Martinus Sieveking, the pianist, who used to be advertised as having the largest finger-span on the keyboard. Always interested in mechanics, and retired seven years ago from professional music, Sieveking, and has just completed votes himself to inventions, and has just completed a new type of lights for traffic regulation on the streets. His apparatus is on view in the highway transportation division of the New York Museum of Science and Industry, RCA Building, Radio City, New York. The new light is demonstrated there by Sieveking every day from 1 to 4 p.m.

* * *

Another survivor from ancient days is eighty-six year old composer-pianist Eugenio Pirani, long a resident of New York, and now living in Berlin. He wrote recently to the Musical Courier: "The whole world seems to be saturated with hatred. One feels as though breathing poison and can hardly overcome a kind of suffocation, especially in art. . . . My health is good, but I am harassed by musical inactivity in my profession, for owing to the prevailing laws, no foreigner (I am an American citizen) is allowed to work for profit." Liberal and foolish America, please note!

* * *

Mrs. Heniot Levy, whose daughter is Mrs. Alexander Kipnis, provides an item about the eight-year-old son of that lady and her famous husband. The trio, on a recent tour of Australia, reached a city where autograph-seeking admirers crowded backstage after the Kipnis recital. When the baritone emerged from the artists' room with his willing pencil, he saw his young hopeful busily signing his own name to the petitioners' programs, "just to help you out, Papa," as he explained.

* * *

Another sweet anecdote is the one about Arthur Fiedler, conductor of the Boston Pop concerts. He arrived in Puerto Rico on his first visit there, with barely sufficient time to eat and attend a piano recital by Jesus Maria Sanromá for Pro Arte de Puerto Rico. While at the restaurant he fed and made friends with a stray mongrel dog. When he reached the concert hall two blocks away and sat on a front row seat, he discovered the dog had accompanied him. To prevent any disturbance, he sat the animal on his lap and petted him all throughout the Chopin numbers. The next part of the program called for five pieces by Prokofieff. No sooner had Sanromá started to play the first, than the dog dashed to the front of the stage, and barked furiously at Sanromá until ushers ushered the canine out of the hall.

"Great speculation followed among many of those present," relates Fiedler, "as to what might have been the dog's reaction to the last numbers of the program, five Shostakovitch Preludes. When I left the hall after the concert, the dog was still waiting for me."

* * *

George P. Brett, Jr., head of The Macmillan Company, writes that he is glad and proud to publish in October the new Macmillan Encyclopedia of Music and Musicians compiled by Albert E. Wier. I have seen advance pages of the work, and can fully understand the reaction of Mr. Brett, for the samples represent a minimum of words covering a maximum of information. Wier's idea is to present only matter of current interest and to eliminate all data not useful at this day. "For instance," he told me when he started his undertaking, "I shall include no complete lists of the works of composers, but only those which are current today. Biographies will be cut to essential facts for those seeking quick and succinct reference. There will be no mention that Mendelssohn, on a South German trip in the year so-and-so, stopped for luncheon with his friends, the Schmidts, at a suburb near Munich. Also, I omit the life-stories (and enumeration of all their motets, canticles, chants, masses, etc.), of the hundreds of obscure organists during former centuries in English churches." And more to the same effect.

For the rest, I shall be able to speak further about the Wier volume—it has fifty thousand subjects—when Mr. Brett sends me the promised and eagerly awaited copy for review.

* * *

Also, I am manoeuvering for time to read the just issued book, Midway In My Song, from the pen of Lotte Lehmann, who already has to her credit a novel and several volumes of verse.

* * *

One musical job open in this country is that of an American Toscanini.

* * *

The new dance, the Lambeth Walk, has been declared Aryan by the Nazi officials in Germany, who find that it is no infringement on the Goose Step.

* * *

The impresario buddies of the Metropolitan, Johnson and Ziegler, were reported to be in Scandinavia late in August. Scouting for another Flagstad, Branzell and Thorborg?

* * *

"In the past year Japan has bought nearly a million records of Beethoven's ninth symphony."—News item. The final movement, with its plea for the brotherhood of man, hardly seems to have made its message clear in Nippon.

* * *

The European concert, after the grand success of the World War, appears to be on the verge of an encore.

* * *

Timely suggestion for recital pianists this winter: Why not revive The Battle of Prague?

I SEE THAT

Mr. and Mrs. David Mannes returned from Europe September 6 on the SS. Rex, after a summer in Italy and Switzerland.

* * *

Sol Hurok, concert and artists' manager, returned to New York on August 29 on the SS. Normandie.

* * *

Alfred J. McCosker, president of Station WOR and chairman of the board of MBS, Mrs. McCosker, and William S. Paley, president of CBS, and Mrs. Paley were fellow passengers on the SS. Ile de France arriving in New York on September 5. Dr. Rudolph Ganz, pianist, conductor, and president of the Chicago Musical College, was also on board.

* * *

Germaine Schnitzer, pianist, and her son, Gerald Henri, arrived in New York on August 28 on the SS. De Grasse.

* * *

Annabelle Wood, director, and Kate S. Chittenden, honorary director, announce the fortieth anniversary season of the Hartley House Music School, New York. Study leads to graduation certificate.

* * *

John W. McIntire, who studied at the New York School of Music and Arts, and has occupied a professorship in two midwest colleges, played the organ during the summer at Calvary Baptist Church, New York. He has left for Greenville College, Ill.

* * *

Richard Percy, voice specialist and organist of the Marble Collegiate Church, New York, spent his vacation in Canada and Northern New England. He has reopened his New York studio.

* * *

Adelaide Gescheidt announced the opening of her New York vocal studios on September 7.

* * *

Edward Harris has resumed work at his New York studios in the production of voice and the coaching of concert and radio repertoire.

* * *

Susan S. Boice, teacher of song and speech, reopens her New York studios on September 21.

Recent additions to the artist list of Josephine Vila, Inc., are Jovita Fuentes, Filipino soprano, and Anne Simon, mezzo-soprano from Philadelphia.

* * *

The Pro Arpa Quartet will appear with the Miami Symphony Orchestra on January 16 and in Havana, Cuba, at the Sociedad Pro-Arte Musical on January 9 and 11. They also will appear with the Reading, Pa., Choral Society in April.

* * *

Arcady Dubensky conducted the Greenwich Orchestra at the Federal Music Theatre, New York, on August 31. Joseph Emonts, cellist, was soloist in works by Bruch and Boellmann. Other numbers were by Haydn, Saint-Saëns, Le Clair and Mr. Dubensky's Gossips.

* * *

Jessica Dragonette, soprano, made her first personal appearance in Milwaukee, on August 25, as soloist with the Wisconsin Symphony Orchestra, before an audience estimated at 40,000.

Miss Dragonette's early fall tour takes her from the East to Texas and north to Canada. One of her first recitals is on October 4, at Lancaster, Pa.

* * *

Margaret Sittig, violinist, gave a recital on August 23 at Bar Harbor, Me.

* * *

Chester Barris played Beethoven's fourth piano concerto with Eddy Brown's Orchestra on the String Classics Hour on September 4 over WQXR.

* * *

Maia Bang has been appointed by Grover Whalen to serve on Mrs. Vincent Astor's committee for the New York World's Fair.

* * *

Vandy Cape presents her Singing Satires at Scranton, Pa., on November 10 during her Eastern States tour.

* * *

John Carter, tenor, makes a concert tour before his forthcoming Metropolitan Opera debut. At Cadle Tabernacle, Indianapolis, on October 29 he sings for the State Teachers convention.

* * *

Dorothy Crawford presents her Original Character Sketches in Redding, Calif., on November 22; Salem, Ore., 30; Longview, Wash., December 1; Victoria, B. C., 2.

* * *

Mildred Dilling, harpist, appears with Joseph Knitzer, violinist, in Roanoke, Va., November 16. She gives a solo recital on November 21 at Malone, N. Y. Her tour with Stephan Hero, violinist, includes a March 22 appearance at Charleroi, Pa.

* * *

Grace Angelau left New York on September 6 for a four weeks' season of opera in Mexico.

* * *

Emma Beldan, soprano, of the Juilliard Opera and New England Grand Opera companies, recently offered a recital at the Newport, R. I., home of Mr. and Mrs. Edmund Grinnell, with Gustave J. S. White at the piano.

* * *

Fritz Mahler conducted a concert version of The Bartered Bride given in the Federal Music Theatre, New York, on August 24 and presented by the Federal Opera Chorus and the Greenwich Orchestra.

* * *

Bernice Alarie, coloratura soprano, was guest artist at a Chautauqua, N. Y., Little Symphony concert, and also sang the role of Blonda in Mozart's Abduction from the Seraglio, with the Chautauqua Opera Company in August. She is an artist pupil of the von Klenner vocal school.

* * *

Toska Tolces, pianist, spent a portion of her vacation in Hollywood, and appeared in Newport, R. I., as soloist on August 21 in a popular concert conducted by Carl Bamberger.

* * *

Fabien Sevitzky, conductor of the Indianapolis Symphony Orchestra, and Mrs. Sevitzky, sailed on the SS. Brittannic for New York, on September 16, after a summer in Italy, Switzerland and France.

* * *

Violette and Helene Coffer-Chantal, French pianists, who have not been heard in New York for several seasons, will give a matinee two-piano recital at Town Hall on October 8.

(Cartoon by Bo Brown)

"That's the only way she'll do the dusting in the music room!"

From Our Readers

Epochal Suggestion

August 20, 1938
New York City.

TO THE EDITOR OF THE MUSICAL COURIER:

There are 7,500,000 people in Greater New York and the percentage of classical music lovers is unfortunately very small. One professional concert orchestra seems to be able to satisfy the music public of this city, but more could be used if we had more music lovers.

How could we get these? Here is an idea. On certain Saturday evenings, preferably rainy ones, let every broadcasting station play nothing but the best of symphonic music. Those with the most popular appeal should be chosen, such as Beethoven's Emperor Concerto and the Ninth, Tschaikowsky's fifth and sixth, etc.

What would be the result? The jazz loving public has no choice but to listen for a while and will like it and possibly ask questions and request more such broadcasts.

Yours truly,
BERNARD SEIDNER.

Parry Jones to Sing in British Broadcasts and Concerts

Within the next few weeks Parry Jones, British tenor, will be heard at the BBC Promenade Concerts and BBC Symphony Orchestra concerts, singing, among other items, in Beethoven's ninth symphony, conducted by Bruno Walter,

PARRY JONES

and in Honegger's King David. Late in the fall Mr. Jones gives recitals and broadcasts in Holland, returning to Scotland for appearances with the Scottish Orchestra in Wagner concerts, and at Manchester with the Hallé Orchestra. In Birmingham, he will be soloist in Bach's B minor Mass with the city choir and orchestra; at Derby, soloist in The Apostles (Elgar); at Liverpool in The Dream of Gerontius (Elgar); and at Cardiff in the St. Matthew Passion. Mr. Jones will also sing the role of Rinuccio in a television broadcast of Gianni Schicchi.

New Friends of Music Orchestra Plans Ten Concerts

Six late Sunday afternoon concerts are to be given in Carnegie Hall this season by the new orchestra of the New Friends of Music, according to I. A. Hirschmann, president and founder. The series, starting on February 26, will be devoted primarily to rarely heard symphonies of Haydn. A complete Bach Cycle of concertos for two, three and four pianos also is to be offered. Fritz Stiedry is the conductor for both the Carnegie Hall and four of the sixteen Town Hall concerts.

Karl Andrist Plays in Cornell College Musicales

Karl Andrist, violinist, was a member of the faculty at the summer session at Cornell College and appeared in a sonata program with Frank Mannheimer, pianist, for the latter's master class. With Richard Malaby, pianist, he played the Franck sonata at the Art Association concert on August 7, at Provincetown, Mass.

Norena Sings at Stockholm Opera

(Special cable to the Musical Courier)

STOCKHOLM. — Eide Norena, Metropolitan Opera soprano, scored two brilliant successes when she appeared in the leading roles in La Boheme and La Traviata, at the Stockholm Opera. She was given repeated recalls by enthusiastic audiences in both performances. S. I.

Australian Journey of Kirsten Flagstad Included Novel Musical Experiences

Marks Levine, New York Manager, Who Accompanied Soprano and Her Husband, Tells of Visit Made to Maori Tribe to Hear Their Songs

Australia offers attractions to the artist from the United States both in the picturesque background of this Commonwealth and the musical interest that is to be found there. These were the conclusions of Marks Levine, of NBC Artists Service, who recently returned from a trip made to that country with Kirsten Flagstad, her husband Henry Johansen, and her accompanist, Edwin McArthur. The voyage through the Pacific included a stop-off in Hawaii.

MARKS LEVINE

"Mme. Flagstad was much impressed with the journey," he said. "She particularly liked the atmospheric scenes in Honolulu, and delighted in swimming in the surf daily at seven a.m. The soprano gave two concerts, at each of which native girls presented her with welcoming *leis*. In Australia, too, this great artist accepted eagerly the chance to hear some Maoris sing their songs. A visit was arranged to one of the native huts. She in return sang a Norwegian folk number for them, entirely without accompaniment.

Musical Standards High

"Incidentally, her singing of Scandinavian songs made a particular sensation in Australia, where musical standards are notably severe. One program was entirely of Lieder—Schubert, Schumann, Brahms, Strauss and Grieg. Then in each of the principal cities she gave one of her programs with an orchestra of local musicians, conducted by Mr. McArthur. This was also the case on her return to San Francisco, where she sang no less than five Wagnerian numbers, for which the orchestra had no rehearsal with Mme. Flagstad. Mr. McArthur came through this test with great credit, and promises to add to his baton conquests in the future. We were compelled to return to the United States on a Japanese steamer, to fulfill our schedules. A pleasant incident was a real Japanese dinner given by the captain in honor of the singer.

"Musical conditions in Australia, which I had previously visited in 1921 and 1929 are much improved over those of the depression years, though not yet quite equal to those of the immediate post-war period. There is a keen interest in prominent artists from other lands. Each season a series of celebrities visits the country—recently in addition to Flagstad they have had Tibbett, Kipnis, Tauber and such conductors as Georg Szell, Malcolm Sargent and Georg Schneevoigt. It is amazing that they are able to supply such large audiences. Artists often are guaranteed twenty-five appearances in the various cities, if they are able to devote enough time to the tour. Mme. Flagstad had allowed only a few weeks, owing to many engagements she had in Europe and the United States, and her desire to spend a month in Norway before the new season began.

Increased Musical Competition

"In recent years, the Australian Broadcasting Commission has entered the field which once was exclusively controlled by the Taits, veteran firm of concert-managers. This has led to protest as it is claimed that the ABC, being supported by the taxes paid by owners of receiving sets, should not compete with private managers. In fact, a lawsuit to restrain the radio commission from public concert-giving is now pending in the courts.

"That country, where radio developed several years later than in the United States, is now going through the period experienced here when broadcasting was considered a hostile force and not a profitable adjunct to the recital manager and artist.

"In Australia, too, there is much competition from the talking films, which are imported from America and elsewhere in large numbers, as all the principal cities have several first-rank cinema houses, in addition to many smaller ones. Such artists as Tibbett, Grace Moore, Gladys Swarthout and others have become well known there through their films.

"There is opportunity in Australia for well-trained orchestral players, of which they do not have enough to maintain separate ensembles in all the large cities, and have to send musicians from other places to eke out their so-called 'nucleus' orchestras. I was told the unions might make allowance for some expert ones if needed." R. M. K.

Chautauqua Series Ends Brilliantly

Swarthout Recital and Staging of Yeomen of the Guard Features

Chautauqua, N. Y.—The climax of one of the most successful seasons here was reached on August 27 when Gladys Swarthout, Metropolitan Opera mezzo-soprano, was enthusiastically greeted by an overflowing audience, at her recital. It was the final offering of the series of summer musical activities under Albert Stoessel, director. Miss Swarthout gave a five-language program including arias by Handel and Purcell. Encores had to be added. Lester Hodges was a competent accompanist.

Arthur E. Bestor, president of the Chautauqua Institute, in reviewing the season, said audiences have been the largest in recent years.

Generous Artistic Program

Thirty-four symphony concerts were presented and six operas in thirteen performances in addition to numerous chamber music programs and vocal and instrumental concerts. Five Metropolitan Opera vocalists were heard, the others in addition to Miss Swarthout being Richard Crooks, Josephine Antoine, Susanne Fisher and Donald Dickson. The instrumentalists were Albert Spalding, violinist; Ernest Hutcheson, president of the Juilliard School, pianist; Georges Barrere, conductor-flutist; Mischa Mischakoff, concertmaster of the NBC Orchestra; Georges Miquelle, cellist of the Detroit Symphony Orchestra; George William Volkel, organist, and Beryl Rubinstein, pianist-composer and director of the Cleveland Institute of Music.

At the August 18 program, Mr. Stoessel conducted the orchestra in Beethoven's Third Leonore Overture, excerpts from Die Walküre and Sibelius' violin concerto with Carroll Glenn as sensitive soloist in the latter. Clarence Reinert, basso, sang Wotan's Farewell dramatically.

Yeomen of the Guard Staged

The final Gilbert and Sullivan production, The Yeomen of the Guard, was conducted by Gregory Ashman. Mr. Stoessel presented a gift to Alfredo Valenti, stage manager, who completed his tenth season in this capacity. The cast comprised Pauline Pierce, Roland Partridge, Stanley Carlson, Gean Greenwell, Donald Dame, Alice George, Roderic Cross, Warren Lee Terry, Mary Louise Beltz, Helen Van Loon, Gilbert Linville, David Otto, Charles Austin and Gilbert Gallagher.

One of the highlights of the festival was the August 23 program, again under Mr. Stoessel's direction, at which Georges Miquelle was the musicianly soloist in Bloch's Schelomo. Lyric and dramatic episodes found him a sensitive artist. With Messrs. Mischakoff and Gordon, violinist and violist, he also offered Mozart's Symphonic Concertante. The cellist then added two solos and with Mr. Ashman at the program gave an encore.

Mary Becker, violinist, played Bruch's G minor concerto with the orchestra on August 23 and at the final program on August 25 President Bestor paid tribute to Mr. Stoessel. The latter, in accordance with custom, concluded the season with a spirited reading of Ravel's Bolero. R. A.

Cadman to Spend Year in Italy

Charles Wakefield Cadman's American Suite for string orchestra is to be played this season by the Chicago Symphony Orchestra, Dr. Frederick Stock, conducting; the Pittsburgh Symphony Orchestra under Fritz Reiner; the Rochester Philharmonic Orchestra with Dr. Howard Hanson directing and other orchestras both in the United States and Europe. In January Dr. Cadman leaves for Italy to be gone a year, during which he plans to write a symphony.

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GESCHEIDT

(LEFT)
RENÉ MAISON, Metropolitan Opera tenor, second from right, and Lily Pons, Metropolitan coloratura soprano, to his right, at a reception in their honor following a joint concert at Brussels for the Belgian World War Invalids.

(RIGHT)
MORIZ ROSENTHAL, seventy - five - year - old pianist, greeting Mrs. Rosenthal, who recently arrived in this country for her husband's forthcoming Golden Jubilee year. (Photo by De Bellis Studio.)

(BELOW)
DR ARTUR RODZINSKI instructing his goddaughter Valeska Drucker, daughter of Vladimir Drucker, solo trumpeter of the Los Angeles Philharmonic Orchestra, in the art of baton-wielding during a recent rehearsal of the ensemble. (Photo by Otto Rothschild.)

ANN PRITCHARD, contralto, and LOWELL AYARS, baritone, were soloists with the Civic Symphony Orchestra of Philadelphia and appeared with the Steel Pier Opera Company at Atlantic City, N. J. Both are artist pupils of the Marguerite Barr MacClain Studios, Philadelphia.

LEON CARSON, New York tenor and voice teacher, in his studio garden at "Applecroft," Nutley, N. J.

(BELOW)
BEATRICE MacCUE, contralto and voice teacher, in her garden in Flushing, L. I.

(BELOW)
MILTON KAYE, pianist, left, and Jacques Wolfe, composer, spent the summer together at Bridgton, Me. Mr. Kaye played the Tschaikowsky fantasia and Shostakovitch concerto with the Federal Music Orchestra, New York, on September 11.

(RIGHT)
PIANISTS FROM TWENTY - TWO STATES AND CANADA attended the summer class of Sascha Gorodnitzki, center of front row, in interpretation and repertoire conducted at the Juilliard School, New York. Six members of the class were absent when the photograph was taken. (Photo by Standard Flashlight Co.)

(LEFT)
BACHELOR OF MUSIC DEGREES
were awarded at the recent exercises of the Cleveland Institute of Music to Curtis Clark, trumpet; Helen Lott, French horn; Corinne Gottlieb Witte, soprano; Elizabeth Meyne, Violet Reavey and Hermine Bender, piano; and Dick Lewis, theory. (Photo by H. Hewitt, Cleveland.)

(RIGHT)
HANNA BROCKS
in the flower garden at Mount Philo Inn, where she spent a short vacation before conducting a master class at Burlington, Vt. Her pupils this summer came from Burlington and neighboring towns such as Vergennes, St. Albans, Shelburne and Winooski.

(BELOW)
CHARLES MILLER,
American composer-conductor, right, and Alfredo Casella, Italian composer, with whom he visited this summer in Siena, Italy.

CARL M. ROEDER,
director, and some of the students at the Barrington Summer School of Music, which recently concluded a six-weeks' course at which six student recitals were given with James Friskin, pianist, Helen Teschner Tas, violinist, and Doris Frerichs, pianist, guest soloists.

(BELOW)
GEORG SZELL,
Czechoslovakian conductor, rehearsing for one of the series of concerts in which he directed the Australian Broadcasting Commission Orchestra.

(BELOW)
JOHN BARBIROLLI,
vacationing in Sussex, England. He starts the ninety-seventh season of the New York Philharmonic-Symphony Society on October 20 in Carnegie Hall.

HARRIET FOSTER,
contralto, in the Adirondacks. Following several weeks in Cleveland, Miss Foster opens a new studio in New York on October 1.

JACQUES STUECKGOLD,
New York vocal teacher, on his yacht sailing up the Atlantic Coast beyond Nova Scotia. He returned to his studio at the end of last month.

ALBERTO EREDE,
Italian conductor, heard last season in the United States as director of the Salzburg Opera Guild, and Fritz Busch (seated), who divided the series of opera at Glyndebourne, near London, with him.

Flagstad's Hollywood Bowl Appearance Attracts Crowd

Goossens, Lert and Klemperer Wield Baton—Soloists Include Seidel and Bonelli—Martha in English and Reinhardt Staging of Faust Drama Hailed

LOS ANGELES.—The largest concert audience of the Hollywood Bowl season came on August 26 to hear Kirsten Flagstad, and the crowd overflowed onto the surrounding hillsides. Her first offerings were Wagnerian arias. Singing Elsa's Dream from Lohengrin with dignity and restraint, she gave it with impeccable intonation and an almost instrumental tonal quality. The latter was even more apparent in the Love Death from Tristan and Isolde, which she delivered with appealing beauty. Two excerpts from Tannhäuser were the Prayer and Greeting to the Hall of Song. To the former, Mme. Flagstad brought an appropriate tinge of devotion, and to the latter an inspiring vitality, with stirring effect. Her final song group was given with the highly efficient piano accompaniment of Edwin McArthur.

The instrumental items were all Wagnerian, and Otto Klemperer delivered them with his customary sonority and instrumental balance. The prelude to Die Meistersinger opened the program rousingly, and no less effective was the prelude to Act III of Lohengrin. The overture to Tannhäuser held occasional moments of stodginess, for which a fine climax made some compensation.

MARTHA AMERICANIZED

An American version of Flotow's opera, Martha, stunningly produced by William von Wymetal and splendidly directed by Richard Lert, with an able cast offering the newly translated libretto by Vicki Baum and Ann Ronell, won deserved plaudits on its premiere in the Hollywood Bowl, August 30. Lert handled cast, chorus and orchestra with a sure and firm hand, keeping tempos moving at the proper lilt and adjusting dynamics to a nicety while displaying musical values to the full. The translation, slightly altered in use from the printed libretto available, proved delightfully spontaneous, and immeasureably superior to the stilted English versions which mar practically all printed opera scores and have long hampered opera in English. The production values were unique, drawing away from the usual operatic stiffness, and presenting charming stage pictures in which the actors and stage groups could move apparently naturally and normally.

The principal quartet proved vocally well balanced, though the men showed far better enunciation than the women. Charles Kullmann provided an excellent Lionel with a lyric voice of pleasing timbre, and won a warm hand for his romantic aria. Douglas Beattie was a good Plunkett, delivering every word understandably. Rosemarie Brancato made a charming appearance as Harriet, her high notes clear. Irra Petina displayed a strong and well handled mezzo of enjoyable quality. David Elwyn was a seemingly timid Tristan. Edwin Dunning was competent as the Sheriff. Blanche Phillips, Mary Ardith, and Maudeline Smith, as the three peasant maids, showed good voices and made their words clear. The chorus, under Hugo Strelitzer's direction, proved eminently satisfactory, as were the dancers under Serge Oukrainsky, while the lighting by Otto K. Olesen did much to augment the scenic values. Costumes were bright and charming.

GOOSSENS AND SEIDEL HEARD

The Bowl concert of August 19, with Eugene Goossens conducting and Toscha Seidel as violin soloist, was interesting. The former showed fine musicianship; the latter displayed much emotion. The effective item was Ravel's Bolero as Goossens gave it at a stirring tempo. The Saint-Saëns tone poem, Phaeton, was read with considerable brilliance, and Wagner's Forest Murmurs was well done. The Symphony was Dvorak's fourth (op. 88). Seidel showed a lovely tone, darkly colored but invariably appealing, and his intonation was generally, but not always true.

REINHARDT STAGES FAUST

A highly spectacular first night performance of Goethe's Faust, presented by Max Reinhardt for the California Festival Association attracted an almost equally spectacular audience to the Pilgrimage Outdoor Theater on August 23. Though the play was from the original German drama, translated into rhymed English by Alice Raphael, comparison was inevitable with the opera familiar to American audiences. Much incidental music was used, facilely and often charmingly written by Gregory Stone, the latest of a long line of composers to undertake Faust music. The setting was magnificent. George Houston made a superb Mephistopheles, suave, brilliant, tragic and comic as need served, giving a portrayal of tremendous power. Conrad Nagel was an admirable Faust, and as Margarete, Margo rose to some thrilling heights of dramatic intensity. Lenore Ulric contrived to be a most amusing Martha, and Edgar Edwards scored in his brief appearance as Valentine. Every supporting role was handled with most painstaking attention to detail.

KLEMPERER AND BONELLI APPEAR

An admirably played concert was offered by Otto Klemperer on August 25, the program beginning with a lovely reading of the Dvorak New World Symphony. Utilizing only the best of the string section, Klemperer gave Mozart's Eine kleine Nachtmusik with ineffable finesse. Debussy's Clouds was admirably done, but Festivals was less happy in its performance in that it was constricted, with Teutonic control overshadowing its intrinsic Gallic freedom. In conclusion was a brilliant performance of Rimsky-Korsakoff's Spanish Caprice.

Richard Bonelli scored an emphatic success as baritone soloist on the Hollywood Bowl program of August 27, giving color and feeling to Eri Tu from Verdi's Masked Ball, and the powerful Credo from Otello. He opened with the Evening Star from Wagner's Tannhäuser followed by the prologue to Leoncavallo's Pagliacci. The Rossini Tarantella made a much applauded encore. Klemperer's portion of the program, Wagner's Overture to Rienzi, the Bach-Weiner C minor toccata and fugue, and the Strauss tone-poem, Death and Transfiguration, were given with his customary solidity and sonority.

The Bowl concert of September 1 was one of peaceful and quiet charm. Bronislaw Gimpel, concertmaster of the orchestra, proffered the Glazounoff A minor violin concerto, playing with sweet, if small tone, and ample violinistic technic. Klemperer gave a poetic reading of the Smetana tone-poem, The River Moldau, and a sombre and sedate interpretation of the Brahms second symphony.

R. D. S.

Bartlett and Robertson Coming to America in October

A schedule of thirty-two concerts in England and Holland has been fulfilled by the duo-piano team of Ethel Bartlett

ETHEL BARTLETT and RAE ROBERTSON

and Rae Robertson since they left the United States in February. Recently they appeared with Toscanini at the London Musical Festival in Queen's Hall and in the same auditorium with Sir Henry Wood conducting. They return to the United States next month to inaugurate a coast-to-coast tour which includes two New York recitals, the first on November 5.

(Photo by Marcus Blechman.)

RAOUL NADEAU

Raoul Nadeau, Baritone, to Make Concert Tour

Graduated from Massachusetts Institute of Technology with a major in chemistry, Raoul Nadeau won the $5,000 award in an Atwater Kent contest, and this led him to undertake a musical career. Now baritone soloist at the First Presbyterian Church, New York, Mr. Nadeau this fall makes a concert tour that takes him as far west as Texas. He has appeared frequently as guest on several radio programs and is soloist on Sunday nights each week over MBS networks on the Invitation to the Waltz program, as well as offering his own lists several times weekly over this system. His repertoire includes arias, oratorio numbers, Lieder, songs in fifteen languages and lighter and more popular items. He has appeared in Carnegie Hall, New York, and in other principal cities.

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RADIO HIGHLIGHTS

Dialed by H. A. S.

The habitual glance at the calendar is no longer necessary to check up on Father Time: in its place has come the twisting of the dials on one's radio. No better illustration can be cited than the fact that on September 11, CBS started the fifth consecutive season of one of radio's leading features of serious music, the Sunday Evening (Ford) Hour.

Perhaps it was especially fitting that the honor of the inaugural went to **John Charles Thomas,** for the American baritone has been one of the stellar attractions in the constellation of artists heard on this weekly Sabbath evening attraction.

The list of those to come and the plans for this program reads like a "Who's Who," for on September 18 **Gladys Swarthout** is the soloist. In order then will come **Jose** and **Amparo Iturbi, Beniamino Gigli** in his first American radio appearance in some time, **Bidu Sayao, Richard Crooks** and **Lawrence Tibbett,** all under the baton of **Eugene Ormandy. Iturbi** then takes over the podium and is to have as soloists **Kirsten Flagstad, Jussi Bjoerling, Gigli, Elisabeth Rethberg, Ezio Pinza, Helen Jepson, Myra Hess** and **Richard Bonelli.**

The third conductor is **Fritz Reiner** and during his tenure **Georges Enesco, Lauritz Melchior, Bjoerling, Lily Pons** and **Richard Tauber** are to be heard. **Wilfred Pelletier,** heard previously as conductor of this program, succeeds **Mr. Reiner** and will have **Crooks, Robert Casadesus** and **Thomas** for his soloists.

Ormandy returns to the podium with **Miss Pons, Tauber, Walter Gieseking** and **Mme. Sayao** as soloists. A new conductor then appears in the person of **Franco Ghione,** conductor of the Detroit Symphony Orchestra, whose soloists include **Tibbett, Miss Swarthout, Iturbi** and **Pinza.** The Greenfield Village Mixed Chorus is also to appear under his direction. **Reiner** returns for two programs, with soloists yet to be named and then **John Barbirolli** concludes the season, conducting three concerts, on one of which **Mme. Flagstad** is to appear.

Verily, a "festival" for those who like to hear good music without leaving that comfortable arm-chair.

With the end of the American festivals, recent programs have again turned to Europe and the short-waves to some extent. However, there have been important offerings at various times from our own shores. **Richard Czerwonky** and the Chicago Philharmonic Orchestra gave a late Sunday program from Grant Park, Chicago, featuring Tschaikowsky's Pathetic symphony.

From NBC also came the charming voice of **Jessica Dragonette** with the Wisconsin Symphony Orchestra, one of her many recent appearances.

Glenn Darwin, Metropolitan Opera baritone, was guest with the "memory tune" program over NBC on August 24, while **Vera Brodsky** made a Keyboard Concert appearance over CBS.

Georges Barrere, flutist and conductor, was a guest of **Leon Rothier** recently over WQXR, whose extended schedule is adding to an already copious offering of serious music.

From Lucerne, Switzerland, on August 25, came a **Toscanini** presentation of Wagner's Siegfried Idyll, the locale being the Villa Triebschen, scene of its writing and first performance. It was a typical Toscaninian reading, as was the offering of Beethoven's second symphony, also on the program. NBC was the American medium.

That evening **Kirsten Flagstad,** Metropolitan Opera soprano, delayed by a storm at sea, flew to Hollywood to keep her engagement on the **Bob Burns** hour. Elisabeth's aria from Tannhäuser, Grieg's Ich Liebe Dich and an English number, sung charmingly, revealed the soprano far from weary after her Australian tour. **Edwin McArthur** was again the accompanist.

WOR contemplates a new concert series with **Eric DeLamarter** conducting the WOR Symphony Orchestra in a weekly series on Monday nights on a coast-to-coast network. The inaugural is planned for September 19.

A new symphonic suite, Romeo and Juliet, by **Serge Prokofieff,** is to be conducted by the composer in Moscow and relayed to the United States by NBC tomorrow night (September 16).

Efrem Zimbalist makes one of his few radio appearances when he participates in the NBC Magic Key program on September 18 with **Dr. Frank Black** conducting. Another interesting program that day will be the Radio City Music Hall Orchestra with **Ernst Victor Wolff,** harpsichordist, and **Jan Peerce,** tenor, as soloists. The day's schedule also lists an evening concert by the American Society of Ancient Instruments. All are on NBC waves.

Dr. Frederick Stock conducted an ensemble of 300 in Tschaikowsky's fourth symphony on September 11 over MBS. The orchestra embraced members of the Chicago Symphony, Woman's Symphony, Chicago City Opera Company and Chicago Philharmonic orchestras.

Grete Stueckgold, Metropolitan Opera soprano, was the Magic Key guest over NBC on September 11 sharing the program with that capable two-piano team of **Luboshutz** and **Nemenoff,** making their season's debut.

Strange as it may seem, English was the language used by **Lotte Lehmann,** another Metropolitanite, when she sang three numbers on the **Bob Burns** production on September 8. For once comedy was secondary.

NEW YORK DEBUTANTE

ELIZABETH ZUG,

pianist, making her Town Hall, New York, debut on October 9, has been offering concerts for ten years. Recipient of the bachelor of music degree from Irving Conservatory, Philadelphia, she studied with Alberto Jonas for the past five years and since 1937 has been his assistant at Reading, Pa. Miss Zug has given concerts in Reading, Harrisburg and two in Philadelphia, where she made her debut. She was soloist with the Reading Symphony Orchestra under Hans Kindler.

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NEW PUBLICATIONS

Reviewed by R. M. KERR

For Organ Solo

Pastoral Psalms, suite for organ, by Seth Bingham.

Lest anyone suppose that this series of numbers are of a churchly nature, one hastens to say that they are instead tuneful and descriptive nature pieces of apt fancy and color. The titles are: Unto the Hills, Forgotten Graves, Black Cherries (*allegretto amabile*), Voice of the Tempest, and Beside Still Waters. The five short numbers are marked by genial inventive qualities and are soundly constructed, and the registration is varied and pleasing. (Carl Fischer, Inc., New York.)

Sacred Song

The Beatitudes, by Albert Hay Malotte.

Mr. Malotte, whose sacred songs have had a wide use, here essays the difficult job of adding musical dress to the Sermon on the Mount. He gives us—if not a complete song, for he has refrained from repetitions for the sake of climax—an interesting recitative for the voice, with an embroidery in the piano part. The music covers only four pages, and is in sober spirit. Published for high voice (E to G) and low (C to E flat). (G. Schirmer, Inc., New York.)

For Violin and Piano

Aubade from Le Roi d'Ys (Lalo), arranged by Joseph Szigeti.

This dainty morning serenade, beloved of lyric tenors, and more likely to survive than any other music of the opera, is given a simplified and a more difficult transcription in the series known as From a Szigeti Program. (Carl Fischer, Inc., New York.)

Two concertos by contemporaries are issued by Chester—that by Victor Buesst, in four short movements, abounding in far-flung passage work and a vigorous melodic sweep; while Louis Zimmermann's is slightly more piquant in a rhythmic sense and boasting attractive *intermezzo* and *tarantella* sections. Both have piano accompaniment. (J. & W. Chester, Ltd., London.)

Smaller *morceaux* for violin are a series of solos by George Perlman, all for first position, entitled **Parade of the Colored Puppets, A Song of the Night, Cinderella,** and **Little Sleepy Head. The Toreador Song from Carmen** (Bizet) is given in a simplified version by Charles J. Roberts, which may also be used for oboe. (Carl Fischer, Inc., New York.)

For Piano Solo

Dirge, by Augusta Tollefsen.

From the set known as Mirrors, Mrs. Tollefsen's piano study is a *lento sostenuto, fff,* piece built on a characteristic descending motive, which is reworked in various ways, giving the effect of a slow and solemn procession. An interesting feature is the repetition of the same note in the bass throughout. (The Composers Press, Inc., New York.)

Songs

Avalon, and **Click o' the Latch,** words by Nancy Byrd Turner; music by Ethel Glenn Hier.

Miss Hier's two songs are expertly contrived, the former being based on a slow, dance-like theme, which sets the tempo expressively for the wistful, imaginative content of the song, describing the beauties of famed Avalon in April. (The range is from A below the staff to F.)

Click o' the Latch is a more direct piece of graphic nature suggesting the nearing footsteps of a man and the intense emotions of a woman waiting for his return. The climax on the words "How did we wait so long?" is moving. Musically, the piece consists mostly of simple chords. (Range, D to G.) (The Composers Press, Inc., New York.)

To a Snowflake, words by Rhoda Newton; music by Augusta Tollefsen.

A gay, brief number with a tripping melody. The accompaniment is in rippling *arpeggios.* (Range, E flat to G flat.) (The Composers Press, Inc., New York.)

The Little Old Sandman, words and music by Elizabeth Merz Butterfield.

Amusing sentiments and simple charm mark this unpretentious number, supposed to be sung by a youngster. It would do nicely in a program for children, an attractive item for lighter use by women singers. For high voice (range, D to F). (The Composers Press, Inc., New York.)

Playing Cowboy, by Renato Bellini.

Human interest in large measure marks this amusing song, in which a little boy rides round the room on his father's back, pretending meanwhile that he is a broncho-buster of the plains. There are two versions: high or medium, with range of an octave from F; low, an octave from C. (G. Schirmer, Inc., New York.)

The Beggar; words from the Chinese; music by S. M. L. Barlow.

A poignant, brief number with the cryptic quality of Chinese verses, this song addresses one who has "such memories of love" and inquiries why that one should weep when a beggar "who has only known despair" can be hopeful? The musical background alternates between arpeggio efforts and chords of sombre quality. Texts in English, French and German. For high or medium voice. (G. Schirmer, Inc., New York.)

For Soloists and Chorus

Morn, Noon and Night; with music by Schubert and Schumann; **A Mozart Festival;** with music by Mozart; contatas for schools and festivals, words and arrangement by J. M. Diack.

This arranger has successfully carried out, in many of his works, the idea of refurbishing classic airs for modern school use. These two examples are excellent in their way. The former is the simpler, with solo, two-part and some four-part choral work, while the Mozart calls also for skilled solo performers, with assistance of orchestra. (Paterson's Publications, Ltd., Carl Fischer, Inc., New York.)

For Mixed Chorus, String Orchestra and Harp

City in the West; words by Jasper Rootham; music by Cyril Rootham.

A reflective poem about the beauty of early memories, visioned as a city behind the setting sun, has a musicianly and atmospheric musical dress by the recently deceased English composer. (Oxford University Press; Carl Fischer, Inc., New York.)

For Two-part Voices

Two-part arrangements of several Mozart airs are a feature of The Lyric Collection of Choral Music (Secular), edited by J. M. Diack and put out by Paterson's Publications. They bear the titles: **The River, The Blacksmith, At the Fair, Let Us Make the Best Use of Our Leisure, The Highway for Horses,** and **When Spring with Its Joy;** there is also a fine version by Sir Hugh Roberton of **The Stars Sang in God's Garden** (words by Mary Joseph Plunkett). The Oxford Choral Songs include Gerald Finzi's settings of Christina Rossetti's **There's Snow on the Fields, A Linnet in a Gilded Cage, Boy Johnny, Margaret Has a Milking Pail** and **Ferry Me Across the Water** (the latter two under one cover). All are singable and in good taste and have a piano accompaniment. Colin Taylor has a sonorous, imitative setting of **Canterbury Bells,** by Wilfred Thorley. **Waltzing Matilda,** a lively Australian song, in dialect that may well baffle Americans somewhat, and with music by Marie Cowan, is arranged for soprano and contralto voices by Thomas Wood. The old Irish tune of rousing melody, **Lilliburlero,** which played an important part in British history, is arranged with descant by Mary Chater. (Carl Fischer, Inc., New York.)

(*Continued on page 28*)

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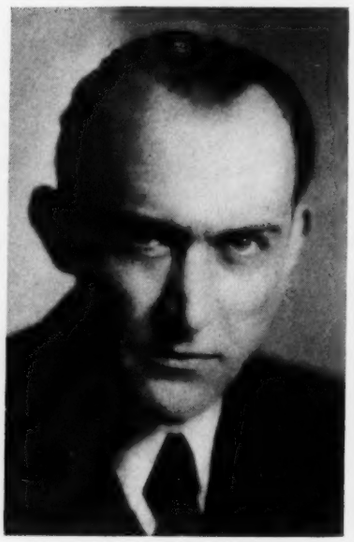

DR. LEO SCHRADE,

musicologist, formerly of the University of Bonn, joins the faculty of the Yale University School of Music this semester to conduct two courses in musicology leading to the degrees of bachelor and master of music. He has specialized in modern as well as ancient and medieval music.

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STUDIO NOTES

FRANCIS ROGERS

Francis Rogers, New York teacher of singing, has returned from a two months' stay in England and France. He heard several performances of opera at Glyndebourne, and spent twelve days at Fontainebleau, near the Music School, where more than one-hundred American musicians were studying this summer. He will reopen his New York studio on September 20 for the teaching of singing, and on October 1 will resume his duties at the Juilliard Graduate School of Music, of which he has been a faculty member since the founding of the school in 1924.

ERNÖ BALOGH

During July Ernö Balogh conducted summer classes in song interpretation in White Plains, N. Y., and at his New York studio. Those participating were Leona Scheunemann, vocal teacher at Hamlin University, St. Paul, Minn.; Eve Richmond, head of the vocal department at Wooster College, Wooster, Ohio; Miss Larrabee and Mrs. Anna H. Dearstyne, vocal teachers from Worcester, Mass., and Raleigh, N. C.; William Mercer, concert and radio artist, and Anna Molk, formerly with the Königsberg and Cologne Opera Houses. Miss Richmond gave a program of songs by Brahms and Strauss over WQXR on July 21.

Mr. Balogh has returned from his summer vacation and resumed teaching at his New York studio, where he is coaching singers and giving piano instruction.

VERNON D'ARNALLE

Christine Gallagher, soprano, was the soloist in an evening recital on August 25 at the d'Arnalle Studios, New York. Miss Gallagher has a voice of beautiful quality, seconded by warmth of temperament. Her program of Italian, French and Irish songs was enthusiastically received by a large audience. R. B.

LA FORGE-BERÚMEN

The tenth concert of the La Forge-Berúmen Summer School, New York, took place August 18. The artists presented were Mabel Miller Downs, soprano; Thomas Clancy, baritone; Amelia Braddock, contralto; William Schoonmaker, pianist and Gil Valeriano, tenor. Mr. La Forge and Catherine Owen were at the piano. A large audience warmly received the program.

RONALD MURAT

Several pupils of Ronald Murat appeared at the recent summer festival at Haddam, Conn., at which Mr. Murat held summer classes for the eighth consecutive season and also directed a festival. John Dembeck, artist graduate of the Juilliard School, who was soloist and concertmaster of the string orchestra, appeared this summer also as soloist with the Federal Symphony Orchestra of New York, gave a recital for the Six Church Union and was a member of the Connvale String Quartet. He gives a recital next month for the Meriden Woman's Club and in November makes his second Town Hall, New York, appearance.

Arnold Belnick, violin soloist at the Stadium Concerts, New York, gave a recital at Southampton, L. I., and was soloist with the Connvale String Orchestra. He opens his season with a Washington, D. C., recital.

Vivian Speisman and Herbert Garber, both Juilliard graduates, were members of the Connvale String Quartet, the former appearing last season. Marjorie Tower is a teacher and violin soloist in Connecticut, as is Irving Katz. Gerald Gelbloom is to make his first United States appearance this season after having been heard in Toronto.

These and Anna Cutler, George Kalenin, Lillian Gyure and Rudolph Querfurth, participated in a concluding recital by members of Mr. Murat's summer class at Haddam Congregational Church.

EDWIN GRASSE

Edwin Grasse, violinist and composer, is planning his annual recital at Town Hall in the spring of 1939. He will perform a sonata by Leo Weiner, which he played in 1927 at Steinway Hall, New York, and his own manuscript sonata in A minor.

HEINRICH GEBHARD

Heinrich Gebhard, Boston pianist and teacher, will open his new studios in Brookline, Mass., on October 3. Mr. Gebhard gave two piano recitals at Camp Interlaken, Croydon, N. H., on August 13 and 20. The audience included 150 girls from the camp and other residents. A feature was the performance of additional two-piano music, with Norma Bertolami, artist pupil of Mr. Gebhard, assisting, at the end of each concert.

QUEENA MARIO

The last program of the season at Queena Mario's Studio-Theatre in Bethel, Conn., consisted of a vocal arrangement of the Beethoven minuet, the words and vocal arrangement, by Wilma Mirelle, soprano. The setting was made for double trio, and was sung and danced by the Misses Ball, Bowman, D'Angelo, Mackeown, Nelson, and Rubin. This acted as a curtain raiser and was followed by the scene between baritone and soprano from the second act of Traviata, in which Violetta was sung by Dorothea Pope, Annina by Lucina Ball, and the elder Germont by Lawrence Larkin, an artist-pupil of Louis D'Angelo.

The Secret of Suzanne by Wolf-Ferrari was presented with Dorothy Sarnoff as Suzanne, Thomas Emlyn Williams as her husband, and Veola Nelson as Sante.

The program concluded with the St. Sulpice Scene from Massenet's Manon, with Mme. Mario making her only appearance as Manon, Edward Kane as Des Grieux and a chorus consisting of all the remaining artists in the Mario summer colony. The proceeds were put into the fund for a scholarship for next year.

SOLOIST IN NOVELTY

FRIEDA VOLKERT,

dramatic soprano, was soloist with the New York Civic Orchestra at the Federal Theatre of Music, on August 26, in Cesare Sodero's Un Canto dall' Oscurita, under the baton of the composer. She is an artist pupil of Leon Carson.

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Conservatories and Schools

Peabody Conservatory

BALTIMORE, MD.—Entrance examinations for admission to the advanced department for the seventy-first year of the Peabody Conservatory of Music, open on September 15 and continue daily thereafter. The new term, Otto Ortmann, director, announced, starts on October 1.

Examinations for the eleven three-year scholarships are to be held before departmental faculties daily from September 26 through September 30. Applications must be filed by September 19. Examinations for the annual scholarships are scheduled for September 24, while those for advanced standing are listed for September 30 and October 1.

The conservatory presents an artist diploma for completion of various courses and a bachelor of music degree as well as a teacher's certificate for prescribed work. In the preparatory department, under Virginia Blackhead, pupils are accepted in the subjects offered.

Dalcroze School of Music

The Dalcroze School of Music, New York, reopens on October 6 with class and individual instruction in all branches of music as well as in Dalcroze rhythmic movement. Paul Boepple, director of the school, states that "the purpose of the plan of instruction is to make the student more fully aware of music as a whole and as a living organism, to provide the professional with the kind of equipment he needs today, and to have the music lover acquire means enabling him to enjoy his avocation actively in his own home. The reforms of Jacques-Dalcroze, since they provide fertile means of approach toward a living study of music, form an integral part of the curriculum."

Tuthill School for Oratorio

Initial rehearsals for the new season at the Tuthill School for Oratorio (James A. Brown Tuthill, director), were held on September 6 and 7. Mr. Tuthill plans to present six oratorios as follows: Gounod's Redemption on October 26; Saint-Saëns' Christmas Oratorio, in Latin, and Horatio Parker's The Holy Child on December 21; Handel's Messiah, March 29; Henry Hadley's Prophecy and Fulfillment and Mercadante's Seven Last Words, in Italian, on May 24.

NEW PUBLICATIONS

(*Continued from page* 26)

For Unison Voices

An unusually wide range of selection, from the sublime to humorous, exists in unison songs. In the first category are Bach's **Flocks in Pasture's Green Abiding** (Schafe können sicher weiden), arr. for voice and piano by Phyllis James; **Ye Who Can Measure** from Mozart's Marriage of Figaro, with words by J. Michael Diack; issued by Oxford Press and Paterson's, respectively; **Vox Ultima Crucis** (Tarry No Longer toward Thine Heritage) by W. H. Harris is one of a series of "Easy Anthems" from the Oxford Press, which also puts out Vaughan Williams' **Nothing Is Here for Tears,** a noble threnody with words adopted from Milton. A series known as Singing Class Music, published by Edward Arnold & Co., includes Shakespeare's **Fear No More the Heat o' the Sun,** with setting by Douglas Hopkins, and **O God of Heaven and Earth,** words by G. K. Chesterton, music by Leonard Blake. From the same firm is **St. Mary's Bells** (music by Harold Sykes, words by Masefield). The Oxford Choral Songs include a unique set glorifying various dogs **(The Dachshund, The Pug, The Chow),** with music of a vigorous, simple sort by Colin Taylor. W. Gillies Whittaker sets Robert Bridges' **The Windmill** and **Gay Robin Is Seen No More** in effective style, and **Time, You Old Gipsy Man** reappears in a setting by Wilfred Emery. (Carl Fischer, Inc., New York.)

For Soprano, Baritone, Mixed Chorus and Orchestra

An Hymn of Heavenly Beauty; words from Spenser's poem, selected by Claude Aveling; music by Harold E. Darke.

Though it would be hard for any modern musician to equal the superb lyric of Spenser, there is a serious and high-minded attempt in this choral work, which has been heard at English festivals, to recapture something of its rapt beauties. The musical style is at times somewhat consciously archaic in its succession of fourths and sixths, yet at others there is a lightening of this scheme for lyrical episodes. The performance time is twenty-five minutes. There is a piano accompaniment and orchestral parts are available on hire. (Oxford University Press; Carl Fischer, Inc., New York.)

OPENS NEW YORK STUDIO

VIKTOR FUCHS, of Vienna, teacher of Igor Gorin and Irene Jessner, is in New York and has opened a studio at Steinway Hall.

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OBITUARY

Dr. James Kendrick Pyne

LONDON.—Dr. James Kendrick Pyne, eighty-one years old, one of the most eminent of British organists, died on September 3 at Ilford, Essex. He served for twenty-two years as organist at Manchester Cathedral. He was active also at Winchester and Chichester Cathedrals and in 1875 became organist at St. Mark's, Philadelphia, Pa. Returning to England the next year, he became organist for the city of Manchester, remaining there for half a century. T. S.

Berrick Schloss

PROVIDENCE, R. I.—Berrick Schloss, founder and conductor of the University Glee Club of Providence, died on August 28 in his fifty-sixth year. Mr. Schloss was born in New York, the son of William and Fannie (Nordenschild) Schloss. The family went to Pawtucket, where he received his early education. Later they came to Providence and he became a student at Brown University, and a member of the college choir. He continued his musical education in New York, then toured the country with Calvé. He sang in grand opera under the name of Berrick Van Norden. Mr. Schloss was also a member of the faculty of the Providence College of Music, the Katharine Gibbs School and the honorary board of the Community School of Music. He leaves a wife, two daughters and one son, a senior in Brown University.

Rudolph Vidas

Rudolph Vidas, violin teacher and father of Raoul Georges Vidas, violinist, died on August 21, in New York. He had been conductor of the Wagnerian Circle Society and director of the Model Music School in Roumania before coming to the United States in 1917. His widow and son survive.

August Hagemeyer

WILLOW, N. Y.—August Hagemeyer, since 1921 treasurer of Hardman, Peck & Co., New York piano manufacturers, died at his summer home here on August 30. Mr. Hagemeyer, who was seventy-four years old, had been associated with the piano company for more than forty-five years. He is survived by his wife and five sons.

Dr. Henry H. Whitehouse

MYSTIC, CONN.—Dr. Henry Howard Whitehouse, dermatologist, and husband of Carolyn Harding Beebe, founder of the New York Chamber Music Society, died here on August 24. He was seventy-four years old. His widow and a son of his first wife survive. C. L.

Ismaele Voltolini

MILAN.—Ismaele Voltolini, tenor, who had sung in opera in Italian cities, also in North and South America, died here on August 29 at the age of forty-nine years. His American debut had been made in New York in 1926 with the San Carlo Opera Company.

Michael Khariton

HOLLYWOOD, CAL.—Michael Khariton, Russian pianist, died here on August 24. Born in Kiev, forty-five years ago, he began his career as a prodigy, appearing with the baritone Kamionsky. Later admitted to the Imperial Conservatory at St. Petersburg, he studied under Glazounoff and after graduation became prominent in musical circles there. After the Revolution he went to Berlin and then settled in Paris, where he appeared with orchestras. His last concert was at the Salle Gaveau under the baton of Vladimir Golschmann. He formed a piano-duo team with Dimitri Tiomkin and in 1925 came to America, appearing with Albertina Rasch in American theatres and also in Mexico. Until six months ago he was pianist at United Artists studio here. He was chief aide to Georges Balanchine in the filming of the American Ballet sequences in the Goldwyn Follies. Mr. Khariton is survived by his widow, a pianist of Seattle, Wash. S. G.

Richard Spamer

ST. LOUIS, MO.—Richard Spamer, music and dramatic critic of the St. Louis Globe-Democrat from 1909 until he retired in 1927, died on August 24, at the age of eighty-two. Originally a librarian, he served in both Cincinnati and St. Louis. A son and a sister survive. W. R.

Mrs. Elma T. Chapman

UTICA, N. Y.—Mrs. Elma Thomasson Chapman, composer, died here on August 18. She was sixty years old and the wife of Hugh Banks Chapman. Born in Chattanooga, Tenn., she was graduated from the New England Conservatory of Music. Her works were primarily for string quartet and for piano. In addition to her husband, she leaves a daughter, a son, two brothers and two sisters. T. S.

Fred S. Gutterson

HOLLYWOOD, CAL.—Fred S. Gutterson, cellist of the Los Angeles Philharmonic Orchestra, died after suffering a heart attack on August 31. Seventy-one and the oldest member of the orchestra, he had played regularly in both the winter and summer (Hollywood Bowl) seasons for nineteen years. A. B.

David Davis

CINCINNATI, O.—David Davis, eighty-three, long identified with music in Cincinnati, a nationally known singer and a judge in the Eisteddfod in Jackson, O., died after a brief illness. He was director of many choral groups here, especially Welsh singing societies, and an authority on choral music. M. D.

G. A. Weidhaas

BRONXVILLE, N. Y.—Gustav A. Weidhaas, sixty-two years of age, who created many stage properties including the illusion of Fafner the dragon, for the Metropolitan Opera productions, died here on August 21. Head of the G. A. Weidhaas Studios, of New York, he is survived by his widow, a son, and a sister. T. H.

Dr. Derrick N. Lehmer

BERKELEY, CALIF.—Dr. Derrick Norman Lehmer, composer, poet and mathematician, died here on September 8, at the age of seventy-one. Born in Somerset, Ind., he became interested in Indian lore and was an authority on music of the Hopi, Navajo and Yosemite tribes. He composed two operas, The Necklace of the Sun and The Harvest, based on Indian themes, as well as several Indian songs. His widow, two sons and three daughters survive. T. H.

Max Adamsky

CHICAGO.—Max Adamsky, who had been a member of the Gilmore and Innes orchestras of New York, and the Grand Opera Company of Chicago, died here on September 8, after a fall in his home. He was seventy-three years old. His widow, a daughter and a son survive. T.T.

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RAAB, Alexander	12
Raisa, Rosa	29
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Reardon, Mary	5
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Rice, Mme. Melanie Guttman	4
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Rio, Mme. Anita	3
Roeder, Carl M.	3
Roesgen-Champion, Marguerite	26
Rooney, Ruth	5
Roosevelt, Emily	29
Rosati, Enrico	12
Ross, Jane	6
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Rossi-Diehl, Courty	6
Roxas, Emilio	6
SAIDENBERG, Daniel	5
Sample, John Dwight	16
Sandor, Arpad	4
Sapio Studios	6
Saroya, Bianca	6
Sayao, Bidu	29
Schofield, Edgar	3
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Skilton, Charles Sanford	4
Skrobisch, Jean	3
Smith, Sylvia	4
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Solomon, Izler	28
Sorey, Vincent	4
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Speaks, Margaret	28
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Steele, Eleanor and Clovis, Hall	27
Stein, Wilhelm	26
Stewart, Oliver	6
Steuber, Lillian	5
Stillman-Kelley, Edgar	3
St. Leger, Frank	27
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Stueckgold, Jacques	3
Sutton, Martha Briggs	4
Swain, Edwin Orlando	3
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Swayne, Wager	25
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TARNOWSKY, Sergei	5
Taylor, Bernard U.	3
Thomas, Ralph	24
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Torrens, Mrs. L. A.	3
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Weissmann, Dr. Frieder	28
Wessell, Florence	27
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Wilson, Lillian Backstrand	5
Wolfes, Felix	5
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ZADOR, Emma	6
Zaslawsky, Georges	27
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MUSICIANS HONORED DUTCH ACTOR

when Louis De Vries, Holland tragedian, seated, visited vacationists. Left to right, Michael Zadora, Mme. De Vries, Betsy Culp, Mrs. Coenraad V. Bos, Louis Dornay and Mr. Bos.

ADA PAGGI

near her cabin in Colorado Springs. Miss Paggi, whose pupil, Beverly Lane made her debut as Gilda last season with the Chicago City Opera, returns in September to re-open her Chicago studio.

CARLOS and MARJORIE SALZEDO,

harpists, visiting at Quebec. They made their first joint appearance since their recent marriage at Blue Hill, Me. Several duo-recitals for harp and for harp and piano are planned for this season.

HUGO KORTSCHAK,

violinist, visiting his son, Dr. Hugo P. Kortschak at Honolulu, inspects sugar cane as it is brought to the mill there.

GEORGE PERKINS RAYMOND,

American tenor, and a fellow-passenger on the SS. Pilsudski, indulge in a game of shuffleboard. Following a brief vacation in Sweden, he starts a concert tour of Europe, appearing at Brussels, Copenhagen, Oslo, Amsterdam, Stockholm, Berlin, Prague, Munich, Vienna, Budapest and London.

THE WESTMINSTER CHOIR COLLEGE

conducted summer sessions at Occidental College, Los Angeles, and at the Northfield Schools, Northfield, Mass., both under the personal direction of Dr. John Finley Williamson, president. Members of the faculty at the Los Angeles center shown (at left) seated in the front row, left to right, were: Howard Swan, Mrs. John Milton Kelly, Mr. Kelly, Dr. Williamson, Mrs. Williamson, Dr. Henri Switten, Mrs. Charles Anderson and Clarence Mader. At the Northfield Schools (right) the staff, in the center of the second row, comprised, left to right, Dr. and Mrs. Williamson, Lo Rean Hodapp, Carl Weinrich, Mrs. Weinrich, Franz Hoffman, Dr. Switten, Mrs. Harold Hedgpeth and Mr. Hedgpeth. (Photo at left by Weaver, Los Angeles.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Review of the World's Music

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FRANK LA FORGE

Opens His New York Season as Coach and Accompanist On October 1